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and
studio
news

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Art Di

New

\$3.50

second

art director / studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Which way are you going?

AD&SN, twelve months ago in the 1954 January issue, went on record predicting that the year would be good to the ad art and photographic fields. This magazine looks for a repeat performance in 1955.

Not everyone participated in higher net earnings in 1954. Not everyone will do so in 1955. In many instances the profit and loss sheet will have little to do with talent. A series of business changes which had been percolating during the first lush postwar years, came into the open in 1954. Their effects will be even stronger in 1955.

Before listing these changes, let's pause to hedge. This field will never accurately plot its activity until studios establish a reasonable exchange of figures. Until then the establishment of trends will lack authenticity. However . . .

1954 was the first year TV unmistakably cut into media budgets. This was documented late in the year and there is no reason to believe this trend is anywhere near over.

Creative advertising photography really stepped out with juicy assignments. Whether the decorative-humorous art style has run its course or not, sensitive, reportorial photography is the comment causer today. Backing this is the growing number of larger art studios merging with or taking in photographers.

The premium for layout goes up and up; so much so that New York and Chicago can't keep all the talent. The smaller art cities have raised their pay levels and now not only hold onto more local talent but are starting to attract name men.

Both art and photo fields are beginning to feel the enormous influx. While the volume for art and photography continues to increase, the number sharing the billings has increased even faster. Photography has been affected more than art in this respect. So that, while total billings soar, the billings of any one artist or studio (Continued on page 75)

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Publisher: Don Barron • **Editor:** Edward Gottschall

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1. HEARING 2. SIGHT 3. SMELL 4. TOUCH 5. TASTE

1. HEARING 2. SIGHT 3. SMELL 4. TOUCH 5. TASTE



urative



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uratively, having deep sensibility or feeling." (Rare)



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In defining the term, "visceral,"
Mr. Webster astutely adds
that it is rare.

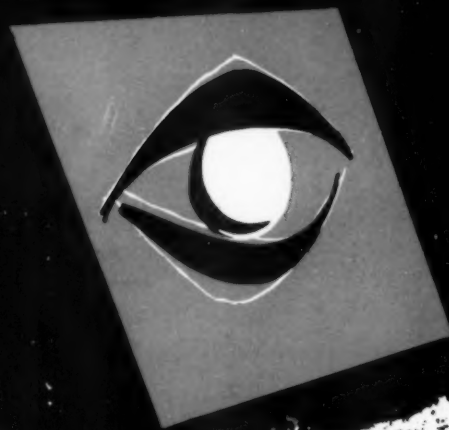
Agreed! By calling upon our visceral
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We could say more but it would require
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United Artist Materials. Oklahoma City: A & E Equipment Co., Triangle Blue Print & Supply. Omaha: Standard Blue Print. Paterson: A. B. C. Equipment Sales. Peoria: Palette 'N' Putter Shop. Philadelphia: Central Art Supply, Mercury Stat Co., Philadelphia Art Supply, Jos. E. Podgor Co. Inc., Henry Taws Inc., Zinni Artists Materials. Pittsburgh: A. & B. Smith Co. Portland, Ore.: J. K. Gill Co. Providence: Block Artists Materials. St. Louis: Al J. Bader Co. Inc. St. Petersburg: Pinella's Printing & Stationery Co. Salt Lake City: Salt Lake Blue Print & Supply. San Diego: San Diego Blue Print & Supply. San Francisco: Flax's. Seattle: Lowman & Hanford Co. South Bend: Schilling's. Spokane: Shaw & Borden Co. Syracuse: Syracuse Blue Print Co., Inc. Toledo: Newell B. Newton Co. Topeka: Capitol City Blue Print. Tulsa: Triangle Blue Print & Supply, Lew Wenzel & Co. Washington, D. C.: Federal Supply Co. Wichita: Holliday's Inc. CANADA: Macfarlane-Payne & Co., Ltd., Montreal and Toronto: Maxwell Artists Materials, Vancouver, B. C.: J. G. Fraser Ltd., Winnipeg, Man. ENGLAND: W. H. Howson Ltd.

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— — If you have any questions regarding the use of this material, write to Dept. 51

tax talk

MAXWELL LIVSHIN, C.P.A.

1954 Changes in Social Security Law

The 1954 amendments to the Social Security Law afford coverage to about 10 million people who were not previously covered. About 6 million of these workers are covered on a compulsory basis and almost 4 million on an elective basis. The earnings base in 1955 will be \$4,200.

The amendments extend coverage to self-employed accountants, architects, engineers, and funeral directors on the same basis as that on which nonfarm self-employed people are now covered. It is estimated that about 100,000 self-employed professional people will be compulsorily covered in 1955. (Artists, illustrators, photographers, etc. were previously covered.)

At present, the self-employment tax rate is $1\frac{1}{2}$ times the employee rate.

The amendments provide coverage as employees for home workers who are not employees under the present law but who meet all the conditions specified in the definition of "employee" in the 1950 amendments except the condition that the services be subject to licensing requirements under state law. About 100,000 homewriters will be covered by this provision.

The legislation covers all domestic workers in private homes who are paid \$50 in cash wages by one employer in a calendar quarter.

The amendments provide for an increase in social security benefits for present beneficiaries through a conversion table. The new formula is 55 percent of the first \$110 average monthly wage plus 20 percent of the next \$240, with old-age benefits ranging from a minimum of \$30 to a maximum of \$108.50. A minimum increase of \$5 over the present law is guaranteed.

In addition, the amendments provide that the \$30 minimum shall be applicable to any single survivor beneficiary—aged widow, widower, parent, or child. The dollar maximum on family benefits will be \$200 and the total below which family benefits can not be reduced would be the larger of $1\frac{1}{2}$ times the primary insurance amount or \$50. The maximum lump-sum payment is set at \$255 (for funeral services, etc.).

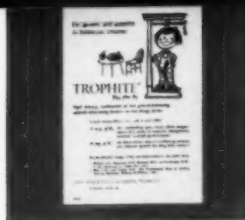
*"I couldn't send a knight out
on a dog like this."*



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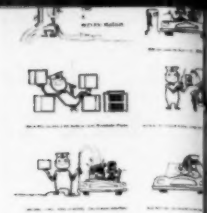




Client—Smith, Kline & French
Artist—Jack Weaver
Art Director—Warren Blair



Client—El-Tronics Inc.
Agency—Tanis Company
Artist—Al Storz
Art Director—Bob Cawley



Client—Scott Paper Co.
Artist—Bob Seidman
Art Director—David Scott



Client—Wayne
Agency—Harris
Artist—Bob Seidman
Art Director—L



the artists of
Mel Richman Studios
consistently respond to
skilled art direction



Client—Victory Metal Mfg. Corp.
Artist—Frank Schroeder
Art Director—Mel Richman Studios



Client—Country Gentleman
Artist—Sid Borish
Art Director—Buzz Williams



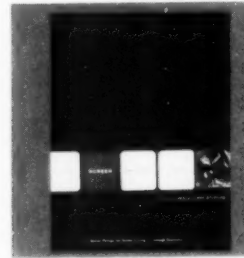
Client—Carrier Corporation
Agency—N. W. Ayer
Artist—Jack Weaver
Art Director—John Maass



Client—Sharp &
Artist—Frank S
Art Director—C



Client—Country Gentleman
Artist—Al Storz—Jim Cooke
Art Director—Buzz Williams



E. I. Du Pont de Nemours & Co., Inc.
Agency—Harris D. McKinney, Inc.
Artist—Frank Schroeder
Art Director—Lester Bushman



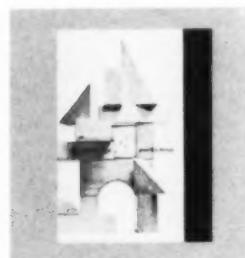
Client—Mel Richman Studios
Artist—Frank Schroeder
Art Director—Frank Schroeder



Client—Lederle
Agency—Geare
Artist—Al Storz
Art Director—M



2009 chestnut street
locust 7-7600



Client—Sharp & Dohme
Artist—Al Storz
Art Director—George P. Dukes



Client—Mel Richman Studios
Artist—Al Storz
Art Director—Al Storz



Client—Lederle Laboratories
Agency—Geare-Marston, Inc.
Artist—Al Storz
Art Director—Morris Guariglia



Client—Devon H
Artist—Al Storz
Art Director—T



Client—Wayne Iron Works
Agency—Harris D. McKinney, Inc.
Artist—Bob Seidman
Art Director—Lester Bushman



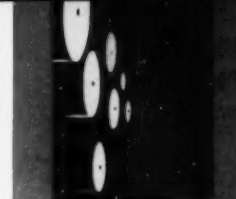
Client—Lederle Laboratories
Agency—Geare-Marston, Inc.
Artist—Frank Schroeder
Art Director—John Bythrow



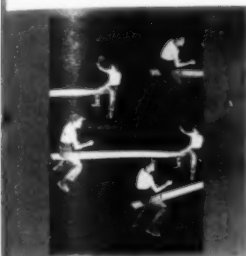
Client—Country Gentleman
Artist—Sid Borish
Art Director—Buzz Williams



Client—Bell Telephone Co.
Agency—Gray & Rogers
Artist—Rudy Garcia
Art Director—Vince Benedict



Client—Scott Paper Company
Artist—Al Storz
Art Director—Ernest P. Quinby



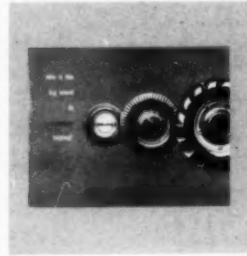
Client—Sharp & Dohme
Artist—Frank Schroeder
Art Director—George P. Dukes



Client—Exide Battery
Agency—Geare-Marston, Inc.
Artist—Frank Schroeder—Jim Cooke
Art Director—Morris Guariglia



Client—Zallee Brothers
Agency—Harris D. McKinney, Inc.
Artist—Frank Schroeder
Art Director—Lester Bushman



Client—Country Gentleman
Artist—Sid Borish
Art Director—Buzz Williams



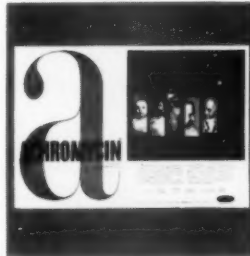
Client—Lederle Laboratories
Agency—Geare-Marston, Inc.
Artist—Al Storz
Art Director—John Bythrow



Client—John B. Stetson Company
Artist—Dick Baldwin
Art Director—Tom Thompson



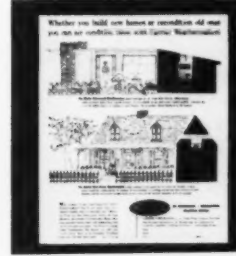
Client—Smith, Kline & French
Artist—Jack Weaver
Art Director—Warren Blair



Client—Lederle Laboratories
Agency—Geare-Marston, Inc.
Artist—Frank Schroeder
Art Director—Morris Guariglia



Client—Holiday
Artist—Frank Schroeder
Al Fiorentino
Art Director—Joe Rushton



Client—Carrier Corporation
Agency—N. W. Ayer
Artist—Jack Weaver
Art Director—W. Reinsel P. Eitze



Client—Lederle Laboratories
Agency—Geare-Marston, Inc.
Artist—Al Storz
Art Director—Morris Guariglia



Client—Zallee Brothers
Agency—Harris D. McKinney, Inc.
Artist—Frank Schroeder
Art Director—Lester Bushman



Client—TV Guide
Artist—Jack Weaver
Art Director—Bernard Glassman—
Harry Brodsky



Client—Lederle Laboratories
Agency—Geare-Marston, Inc.
Artist—Frank Schroeder
Art Director—Morris Guariglia



Client—Mel Richman Studios
Artist—Frank Schroeder
Art Director—Frank Schroeder



Client—Devon Horse Show
Artist—Al Storz—Hal Lewis
Art Director—Tom Bright



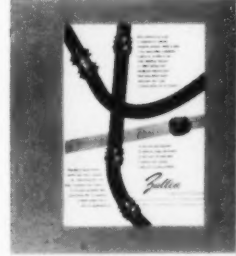
Client—Lederle Laboratories
Agency—Geare-Marston, Inc.
Artist—Al Storz
Art Director—Richard Cummins



Client—Lederle Laboratories
Agency—Geare-Marston, Inc.
Artist—Al Storz
Art Director—Richard Cummins



Client—Sharp & Dohme
Artist—Frank Schroeder
Art Director—George P. Dukes



Client—Zallee Brothers
Agency—Harris D. McKinney, Inc.
Artist—Frank Schroeder
Art Director—Lester Bushman

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business briefs

Dollar expenditures for media, talent and production in 1954 topped 1953 by approximately 5%. This figure is based on an extension of nine month figures reported in the Printer's Ink National Advertising Index. All months in 1954 topped the 1953 average and their corresponding 1953 month.

But a breakdown by media shows that bulk of the gain went to network TV, 42% ahead of its 1953 figures. Printed media showed slight gains ranging from 6% for outdoor to 1% for newspapers and some losses such as 3% for women's magazines and 1% for farm magazines. Chief loser was network radio, down 13% for first 9 months.

With increasing per cent of the ad dollar going to TV, the artist, designer, photographer is going to keep pace with the general growth of advertising only by getting his share of the TV dollar. While this applies to some artists and not at all to others, it is generally true of the profession as a whole.

Encouraging notes for those whose future rests with the growth of the printed media are the gradual increase in the use of color, especially for packaging and ROP newspaper advertising, and the increased recognition by the business world of the role played by advertising in minimizing the 1954 recession.

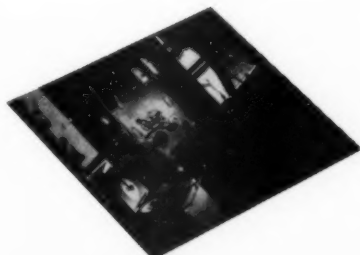
Business economists point out that the production potential of the economy is high and that personal savings and ability to buy are high. Addressing a session at the Outdoor Advertising Institute convention, Henry Taylor noted that our economy depends more on the psychological state of mind of the buyer than does any other. In most European countries, he noted, 5% or less of the things bought by the average family could be considered postponable purchases. In the United States 7.3% of the national income is saved and 40% of the things we buy could be done without or bought at a later time. Because of this, the individuals' willingness to spend freely depends less on his absolute needs, more on desires stimulated by advertising. Advertising is credited with cushioning the recession, with the ability to build a high and long enduring era of prosperity.

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what's new

ELECTRA SHOWINGS. New specimen folder shows Linotype Electra Series in two weights and with two choices of italic forms. Face, designed by W. A. Dwiggins, is noted for its compactness, medium weight and legibility. Folder is obtainable from Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N. Y.

KODAK BOOKS AND GUIDES. Booklet describes various Kodak publications written by experts in their respective fields of photography. Literature is also included in the industrial, scientific and graphic arts fields. No charge. Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.

THE ART AND TECHNIQUE OF PHOTO-ENGRAVING. An illustrated pamphlet by Horan Engraving Co., 44 W. 28 St., N. Y. C. Presents the highly technical process in clear, simple language.

AUTOMATIC-FEED DRAWING PEN. Rule-O-Matic holder contains an ink cartridge holding the equivalent of 55,000 inches of ruled lines. The ink is approved India ink. Nibs are rustproof stainless steel. Pen is available from art supply stores at \$14.95, including 2 cartridges. Refills are available at 3 for 59c. For further information, write Rule-O-Matic Corp., 38 E. 57 St., N. Y. C. 22.

"PREPARED" ACETATE. A transparent overlay, Sel-Art "Prepared" Acetate, will take any medium and will not chip, peel nor crawl, according to A. Seltzer and Co., distributors. Available in three sizes: 11 x 14, 35c; 14 x 17, 70c; 20 x 24, \$1.25. A Seltzer and Co. Inc., 1163 Sixth Ave., N. Y. C.

SPECIFICATIONS FOR ARTWORK & PHOTO-ENGRAVINGS Used in Letterpress Printing of Folding Cartons is a brochure prepared by the Joint Committee representing the Folding Box Association of America (337 W. Madison, Chicago), and the American Photoengravers Association (166 W. Van Buren St., Chicago). They are for the guidance of the artist and photoengraver in interpreting the desires of the buyers and the requirements of carton manufacturers.

ART SUPPLY CATALOG. Ohio Art Materials Co., 2174 East Ninth St., Cleveland, has issued its new catalog of artists' supplies, silk screen and sign supplies. Contains 200 pages illustrating thousands of items. Write for copy on company letterhead.

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service and
artist agent

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len oehman
arne peterson
carlos richmond
al scully
ned seidler
bert zadig

3 dimensional design

stanley glaubach

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• Art Work

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MADE IN OUR OWN LABORATORIES

Complete Color, Black & White Services

CORONA COLOR STUDIOS

Alfred Losch, Photographer

37 West 47th St., N. Y. C. 37, PL 7-1661

quotes

Unfettered viewpoint

"A designer is often engaged because he can afford an independent, forward-looking approach; because he isn't tied down by the conventions of a trade, the restrictions of business politics, the limitations of being overly familiar with a situation, the choking trap of knowing exactly what can be done, and what cannot be done in a certain process. A designer is often primarily concerned with the subtle, subconscious motivations driving a customer to buy, accept and cherish a product or service. He is concerned outstandingly with the creation of the right emotional climate for a buy, and recognizes the boundaries of present production methods and materials only as a point of departure. To the designer, the set of rules about what is, and what is not, possible in a given packaging method is not a credo to live by, but rather a challenge to transgression. In so doing, he may often be the cause of heated discussions, but he may also be the cause or catalyst of sound progress. Without this catalyst, derived either from the outside or from within the packaging industry, most new packaging techniques settle comfortably into the conventional grooves of what can be safely and predictably accomplished; without this stimulant they tend to stagnate."

Walter Stern, Raymond Loewy Associates, address 16th Annual Forum of the Packaging Institute.

Good picture—no adjective

"If you learn to take the best picture, you will never have to use an adjective in the caption—and remember, the adjective is the mortal enemy of the noun."

An Arthur Brisbane comment recalled by Tex McCrary in a recent broadcast. Former photographer Tex was explaining why he used a 400 mm telephoto lens attachment for his Leica for a photo of himself that opens the "Jinx's Diary" show.

Creative agony

"Many people—even many people in advertising—think that because a poster design is so pleasant, so easy to understand, so natural in its effect—that it must be quite a simple thing to throw one of them together. In my opinion it's much more difficult, requires more time and more creative agony to produce a good outdoor poster than it does to produce any other form of advertising."

Herbert R. Noxon,
AD and Creative Head of Outdoor,
McCann-Erickson, Inc.



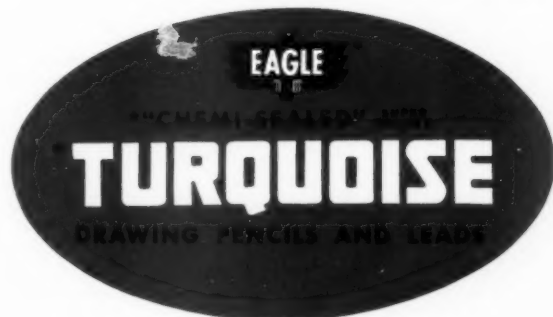
watch your drawings come to life when you use **TURQUOISE** containing 100% "Electronic" Graphite

blacker blacks . . . each bold stroke deposits more particles for blacker masses and complete coverage!

softer grays . . . tinier, more densely compacted particles "give off" evenly, for delicate lines and pale shadings of uniform tone!

swift-gliding smoothness . . . 100% "Electronic" graphite (purest crystalline graphite reduced to micronic fineness) gives you friction-free performance!

non-crumbling points . . . this super refined graphite combines with the clay binder to form a compact ceramic structure for stronger needle points and long, even lines!



write for free sample pencil...

name this magazine,
your dealer, and
the grade Turquoise
you desire.

EAGLE PENCIL CO.
NEW YORK
LONDON
TORONTO



bigness and creativity

they can be combined successfully

ARIK NEPO, PHOTOGRAPHER, PAGANO, INC.

Following the trend of the advertising industry where a large organization attracts more and better business because of their ability to handle it best, it seems logical to think about a large photographic studio functioning along the same lines—presenting the convenience of a group of specialized people under one roof, uniting their activities and talents for the best solution of a given problem. One would expect a favorable reaction to such a proposition offering an extended range of creative possibilities.

Unfortunately, the majority of art directors frown upon a large studio. In their minds it is associated with anonymous work . . . a factory-like proposition . . . where they take rather than make pictures.

The art director's attitude is a paradox. On one hand there is his large advertising agency employing a number of creative people as well as technicians and a sales force . . . on the other hand there is his negative attitude toward the same kind of set-up in the photographic or illustrative field. Maybe it has to do with some kind of an intricate psychological, subconscious manifestation.

Must the artist be doomed to work in inadequate quarters, under strenuous conditions precariously balancing a pile of problems atop his head? Only a large organization offers talent the freedom it needs . . . the opportunity to devote all his energy to "picture making."

Just as size alone is not a true measure of the agency, so size alone is not a true measure of the photographic

or art service. Bigness does not guarantee quality, nor does smallness. On the contrary, smallness often limits the best of creative men and a large studio does often stifle creativity . . . but it need not always be so.

It is my firm conviction, based on experience, that the best possible service, the ideal service, is a combination of a large studio and highly creative artists or photographers given the freedom to work their own way.

The efficiency and facilities of a large studio can help the creative man two ways. Obviously, they release the artist for full time use of his talents. The studio does the selling, the servicing, the research, set-building. The studio also has the budget, which most individuals lack, to permit creative men to experiment with new materials and techniques. Where the management of the studio permits, it enables the photographer to do more creative work than he could otherwise possibly afford.

Better facilities

But aside from the experimental work, the studio gives the photographer or the artist better studio lighting facilities, props, styling assistance, and a wider variety of equipment than most individual artists possess.

Just as with advertising agencies, bigger can mean better. The art and photo buyer should now realize that his concept of a big studio being uninspired is out of date. The trend now is for the creative artist and the big studio to get together, offering the AD the best buy in creative art and photographic service.

*A studio where quality is the
keynote when the call is for
flexichrome, package design,
illustration, lettering and
the numerous other phas-
-es of Advertising art*

LANE-BENDER INC.

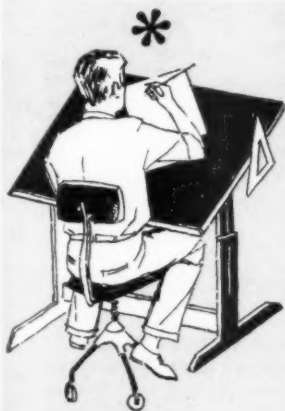
50 west 53rd street, n. y. 19, n. y.

PLAZA 5-4170



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gives you **SPEED**
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How to help a young artist get ahead



Albert Dorne

The next time a "young hopeful" asks your advice about a job or a raise . . .
tell him to mail this coupon.

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell
Jon Whitcomb
Steven Dohanos
Harold Von Schmidt
Peter Helck
Fred Ludekens
Al Parker
Ben Stahl
Robert Fawcett
Austin Briggs
Dong Kingman
Albert Dorne

FAMOUS ARTISTS SCHOOLS
Studio 41-0, Westport, Conn.

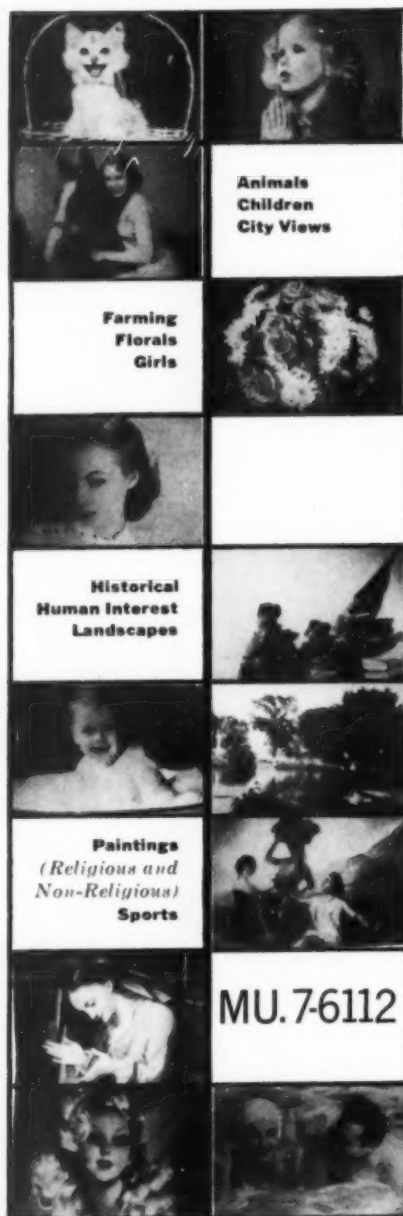
Send me, without obligation, information about the courses you offer.

Mr. _____ Age _____
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Miss _____ (PLEASE PRINT)

Address _____

City _____ Zone _____ State _____

The most beautiful
Stock Color Photos
you've ever seen!



MU.7-6112

**Camera
Clix**

19 WEST 44th STREET, NEW YORK, N. Y.

WILL YOUR BUSINESS GET ITS SHARE OF TAX RELIEF?

This article is based on material supplied by the American Institute of Accountants, national professional society of certified public accountants.

The sweeping new tax code is estimated to have cut \$1,363,000,000 from business and personal taxes this fiscal year. Perhaps twice that sum will be saved in future years.

Is your business getting ready to take its legitimate share of this tax relief? Many of the provisions are already in effect. The operating decisions you are making day by day may determine whether or not you can get the most benefit from the new provisions.

You should consult your tax adviser at once if you have not already done so. The gimmicks are many. The "ifs," "ands," and "buts" pop up all over the place. It will take an expert to guide you through the fine print. Though in general the new tax law is much more liberal toward business than the old one, some loopholes have been plugged and some provisions bear down a little harder.

Seven Main Areas

Seven main areas can be spot-lighted. But remember, every business has its own conditions to consider. No general statement should be applied without full study and consultation with an expert.

1. Faster Depreciation

Depreciation write-off is greatly speeded. A much greater portion of the cost of *new* (not used) equipment can be written off in the early part of the useful life of the asset. Under one new method, for example, double the amount previously allowed can be written off in the first year. Obviously this is big news to a business that wants to modernize or expand.

The deductions are no greater over the entire useful life, but they are much greater in those years when the expenditure is most felt and before returns may begin to taper off because of obsolescence. Ask your tax adviser how the various new methods can help you—the "declining balance" method... the "sum-

(continued on following page)

for creative layout, clip these numbers for your file

PITT STUDIOS

in pittsburgh
MA 1-7600

in cleveland
CH 1-5037

tax relief

(continued from preceding page)

of-the-years'-digits" method. . . . Don't let the lingo throw you!

Ask him whether a "switch" from one method to another might be advantageous. Be sure to note that some switches are automatically permissive and some are not, and that the kind of records you keep (or fail to keep) may defeat the benefit the law holds out to you.

If you have been leasing equipment instead of buying outright, you may want to re-appraise your practice in the light of the new laws. And perhaps you will want to look into earlier disposal of used equipment.

2. Immediate Deductions for Research and Development

Research and development costs may now be deducted in the year they are incurred. You no longer have to wait to get a patent or give up your experiment as a failure before deducting your costs.

3. More Realistic Tax Accounting

Tax accounting under the new law has been brought more nearly into line with generally accepted accounting principles. Income reporting can be more realistic. You can deduct from current receipts estimates of such future expenses as refunds and rebates, allowances for discounts, claims for damages, etc. You can report advance rentals in the years in which they will be earned and in which you will have expenses such as maintenance or repairs to deduct.

The estimated expenses can be deducted if you can make a reasonably accurate estimate based on your own experience or that of others in similar circumstances. Of course only those anticipated expenses which apply to the revenue of the current period may be deducted.

Altogether there will be less difference between taxable income and net income as it is figured by accountants for ordinary business purposes.

4. You May Elect Lower Corporate Taxes

Partnerships and proprietorships now may, under certain circumstances, elect to report and be taxed as corporations. Some businesses will want to take advantage of the lower corporate rates at certain levels, remembering, however, that once elected the practice must be continued unless there is a 20% or more

(continued on following page)



SIMPLICITY

Compactness of design and the broad serif of HELLENIC WIDE assure readability and weight—without sacrificing simplicity of design. Complete size range available from 10 to 42 point inclusive.

BAUER ALPHABETS, INC.
235 East 45th Street, New York 17, N.Y.

Set in Hellenic Wide



FREELANCE LIFE
HEY DAD!...NEED A MODEL FOR '55?
DRAWINGS & IDEAS \$25.00 UP BY
Phil Hurst
STUDIO: 15 RIVERWAY CIRCLE
WHITE PLAINS, N.Y.
LOH 6-7459

irving berlin INC.
ARTISTS & DRAWING MATERIALS
719 Eighth Avenue • New York 19, N.Y.
CIRCLE 6-6350

MARRIAGES PERFORMED

— good taste with quality photo-retouching

Jorge D. Mills

101 WEST 42nd ST. • NEW YORK 36, N. Y.
BRyant 9-9199

Maybe all it
needs is
a touch-up

Good Housekeeping
invites you to serve
a fabulous pie at
your party

It's a Cotton-Cool Summer

A Casual
Proposal


Incomparable!
Sulfadiazine
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LETTERING**

...one of the many services
from layout to art available through

ELDORADO 5-7155

ROY GERMANOTTA INC.



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We offer you
the services of
a group of the finest
advertising artists
in Los Angeles and
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west coast representative
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FRED KOPP

DUNKIRK 9-3118
3107 BEVERLY BLVD.
LOS ANGELES 57, CALIFORNIA

Announcing

OPENING OF

WOFFENDEN'S

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**STATS on
ACETATE**

WHITE - BLACK
ANY COLOR

*On
Clear Acetate*

Another NEW addition to the
many services offered by

Call
**JUdson
2-1396**

ADMASTER PRINTS, INC.
1168 - 6th AVENUE, N. Y.
STATS - PHOTOPRINTS - SLIDES

tax relief

(continued from preceding page)

change in ownership. And remembering, too, that though owners may escape an immediate high personal tax bracket by electing to report as corporations, assets kept in the business may later be subject to estate tax or income tax (as dividends or capital gains). Take care to look into all aspects with your C. P. A. before you change!

5. Aid in Accumulating Earnings for Expansion

Retention of earnings for future expansion or modernization is made easier by the granting of a \$60,000 accumulation-credit (total for all years). Also, if any part of a greater accumulation is deemed not for "reasonable needs" of the business, the penalty tax is applied only to that particular part, not to the entire accumulation for the year, as formerly.

Most important of all, burden of proof is now laid upon the Internal Revenue Service, not on you. In most cases, a business with legitimate savings for bona-fide purposes of expansion or modernization need no longer fear the penalty tax.

6. Some Corporate Tax Payments Accelerated

All is not sheer velvet, however, for the corporations. Those with an anticipated tax liability of \$100,000 or more must make their tax payments earlier in the year. The process is to be stepped up gradually over a five-year period. A firm which uses the calendar year (fiscal year corporations will use corresponding dates) will pay 5% of its 1955 tax in September 1955, 5% in December 1955, and 45% in March and again in June of 1956. Each year the September and December payments will increase and the March and June payments will decrease until there will be equal instalments of 25% in September and December of 1959 and March and June of 1960.

Corporations with less than \$100,000 of anticipated tax liability will continue to pay 50% of their tax in March and 50% in June of the year after the income is earned.

A penalty is applied for substantial underestimate of tax.

7. Greater Off-Sets to Losses

Under the old tax law, if you suffered a net loss one year, the impact might have been softened somewhat by a carry-back to the preceding tax year. This

(continued on following page)

To Exacting Art Directors

Talent is the common denominator of all art studios. Intelligent direction of talent is a rarer ingredient, but it is essential to your satisfaction, for without it no studio can be dependable.

This well-established, ably-staffed studio has earned an enviable reputation for *complete reliability*.

If the services of your present studios leave anything to be desired, we believe that you will find our standards exactly to your liking.

Tosca Studios, 41 E. 42nd St., N. Y. 17, MU 7-2172

Call Tosca For Fast, Fine, Service!

Delacroix
knew the power of
free-flowing
action lines

Yes, and many of the other old masters made sketches, studies and finished drawings in the *ageless* medium...DRAWING INK. DaVinci, Daumier, Gavarni, Durer, Tiepolo, Rembrandt, Holbein, and many others worked in line with crude quill or brush.

Ink is the timeless
medium...
and HIGGINS
is the timeless ink

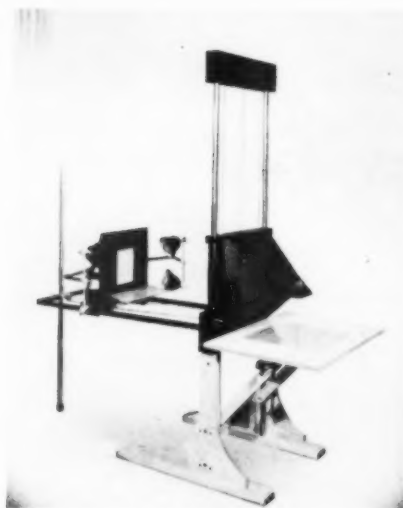


For three quarters of a century, Higgins American Drawing Ink has been the world's standard of quality. It always has the same fine, free-flowing quality — whether bought in Brooklyn or Buenos Aires — Milwaukee or Melbourne!

HIGGINS INK CO., INC. BROOKLYN, NEW YORK



The
Basic
Art
Medium
for
75
Years



CUT LAYOUT TIME IN HALF!

With the AMAZING NEW . . .



COMPARE THESE FEATURES!

Trace-Rite projects images of photos, transparencies or 3-dimensional objects directly to your layout, artwork or other working surface, eliminates time-wasting double tracing and expensive photostating. The powerful Raptor Lens guarantees sharp, clear images with no distortion or fuzzy edges. Trace-Rite reduces down to 1/4 size, enlarges up to 3 1/2 times size. Wall projection permits tracing up to 12 times size. Operator works in natural drawing position at finger touch control. Cork and opaque glass drawing board doubles as light table. Overall size 81" x 24" x 69". Light shield furnished. For further information write:

TRACE-RITE INC.

317 BLVD. BLDG. • DETROIT 2, MICH.

On view in New York at Robert Rosenthal, Inc., 840 Broadway



STOCK PHOTOS

only \$3.67 each

when you order 12 over 4 months time. 36 per year at \$3.00. Single prints \$10.00. Select from 22,000. All subjects. We mail you throw-away proofs.

Write for our literature and FREE Proofbook No. 1A.

EYE-CATCHERS
267 East 37th St., New York 16, N. Y.

tax relief

(continued from preceding page)

carry-back generally meant you received a refund of some or all of the taxes you had paid the year before. Any losses not absorbed in this way would be carried forward for as many as five years following your loss year. These carry-forwards would reduce your taxes in later years, but they were no help in bringing in immediate cash. Now the new law provides for a carry-back for two years instead of one, in addition to the five-year carry forward. In many instances, this will mean that greater refunds of prior taxes will be available to add to your working capital.

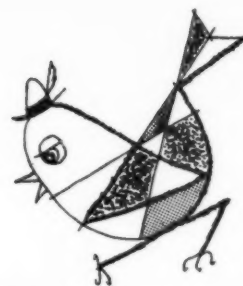
These are only the highlights. Over 3,000 technical changes have been made in this colossal overhauling of the federal tax code. You may have to lose some sleep before you understand all the provisions that are important to your particular business. But once you do, chances are you'll be happier with the new law than you were with the old.



Cover designer

Bob Miller is a 1936 graduate of The Philadelphia Museum School of Art. After a brief freelancing career he became AD of Atlantic Advertising, Inc. in Atlantic City, N. J. In 1948 a telephone call from Charles Coiner sent Miller winging to Hawaii as AD of Ayer's Honolulu office. Two years later "Greetings" from Uncle Sam sent Bob back East for a two year stint. In between Taps and Reveille he won a first prize in the 1st National All-Army Art Contest with cartoons of Army ranks. These cartoons were featured in "Life" magazine. At present Bob is an AD at N. W. Ayer in Philadelphia.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.



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Kurshan & Lang

when you're ready to use

dye transfer

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Duplicate color prints at great savings in time and cost. K & L personnel, equipment and technique geared to cope with the most complex problems.

FREE!



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The Complete Color Service

Kurshan & Lang

L. ZOREF, associate

10 E. 46 St., N. Y. 17, MU 7-2595

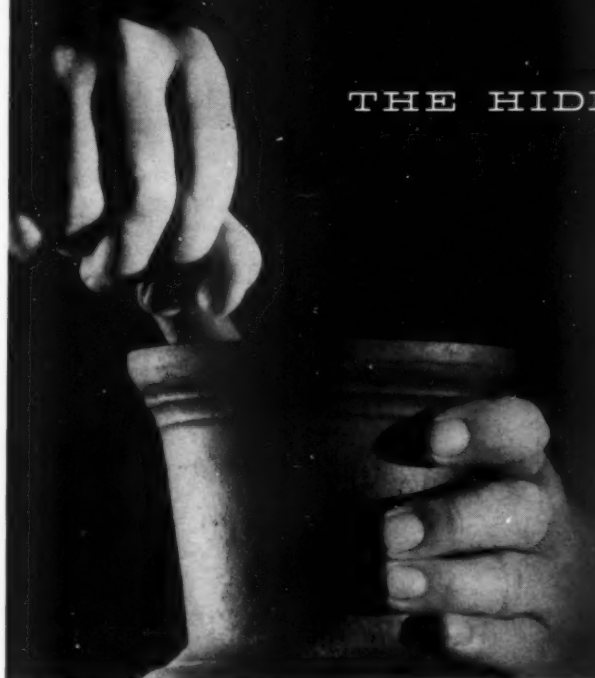


a precision electric pencil sharpener

Adjustable for medium, fine or extra fine points. Sharpens effortlessly and in seconds, a large variety of pencils including many of the new crayon and pastel pencils. We are sure you'll be pleased with the convenience and efficiency this electric pencil sharpener affords—\$27.50

Flax Artist's Materials

Chicago: 176 North Wabash, Chicago 1
 Los Angeles: 10846 Lindbrook Dr., Los Angeles 24
 New York: 40 East 28th Street, New York 16



In every prosperous enterprise,
 in every successful business,
 in every sound product
 there is, always . . .

THE HIDDEN INGREDIENT

Call it honesty, fairness, integrity . . .
 sincerity . . . It is paramount to the buyer.
 Raw materials of many products
 are available to all of us, though
 few of us can compound them.
 Whatever the product, each
 must contain not only skill, accuracy
 and imagination, but most important,
 the Hidden Ingredient which
 is the measure of true success.

W. H. *Hoedt Studios* INC.
 1532 SUMMER STREET
 PHILADELPHIA 2, PA.

A Complete Creative Art and Photographic Service

CHARLES McBARRON, ILLUSTRATOR.

Authentic, arresting, moving are his truly great renderings of the human figure, and all his work is fresh and full of life, displaying the creativity of an exceptionally versatile artist. You've seen his work often ... on posters and in magazines.

It's extremely popular. One of America's top illustrators, McBarron is associated with **KLING STUDIOS** in **CHICAGO**,* another outstanding artist on our staff.



KLING STUDIOS INC.

CHICAGO • HOLLYWOOD



**WHY WE CHOSE
THE U.S. ARMY**



THE ADVERTISER

BY YOUR OWN MAGAZINE, U. S. ARMY AND U. S. AIR FORCE, BARRON'S STUDIO, NEW YORK

U. S. ARMY



*chicago—601 N. Fairbanks Ct. • Delaware 7-0400

Atlan

are:
vice
presic
dent;
urer;

New

Mem
Club
opini
up of
aiding
financ
ment,

The
ship o
questi
tails o
wheth
it will



Atlanta elects New officers of the Atlanta Art Directors Club are: (Seated) Earnest DeVane, second vice president; Thurman O. DuVall, president; John S. McKenzie, vice president; (standing) Robert A. Hiers, treasurer; George T. Reed, secretary.

New York plans AD Fund

Members of the New York Art Directors Club have received a letter asking their opinion and suggestions for the setting up of an Art Directors Fund for use in aiding their own members in times of financial crisis due to illness, unemployment, old age, etc.

The committee, under the chairmanship of Arthur Hawkins, has sent out a questionnaire to aid in working out details of the plan, how it will be financed, whether to have limits to the aid, how it will be offered, and for what purposes.

Clark is guest editor

AD Fred Clark of Gray & Rogers, Philadelphia, helped edit this issue of AD&SN which features the 1954 Philadelphia Art Directors Club show.

Phila holds 20th

20th Annual Awards Luncheon of the Philadelphia Art Directors Club was held November 17 at the Sylvania Hotel.

Warren G. Thomas, chairman of the show, introduced the speakers who were Hoyt Howard, New York art director; Don Barron, publisher, AD&SN; and Pete Boyle, artist and TV star. Twenty-one gold medals for excellence of art work in sixteen different categories were distributed.

NY Members Exhibition honors 6 ADS

End-of-year exhibition of paintings by members of the Art Directors Club of New York was held at club headquarters. Award winners were:

For caseins: First prize, Vincent Di Giacomo for "Phillip's Red Slipper"; 2nd prize to Andrew K. Nelsen for "Barnegat Bay".

Donald Deskey's "Backyard 17" won first prize among the oils. Second prize went to Lester Rondell for "El Toro".

Watercolor winner was Gordon Aymer for "Johnny Earle". William Strosahl's "Down To Lunch" won second prize.

Judges were Ben Shahn, Dong Kingman, and James Brooks.





Baker presents package award Thomas S. Baker, vice-president of the Art Directors Club of Boston, presented the Certificate of Award for package design to Charles Goddard, sales manager of Sylvania, at the Annual Exhibition of Advertising Art held recently in Boston. Baker Studios, Boston, designed the package.

LA, SF discuss all-Calif. show Members of the Los Angeles Art Directors Club were guests of the San Francisco Club this Fall for a weekend of planning and entertainment. One of the decisions that came out of this meeting was the plan for an all-California advertising art show, and perhaps an all-West Coast show. Details have not yet been worked out.

Also a program was set up for cross screening of material for both club's shows each year.

chapter clips

Atlanta: New members of the AD club are Vincent J. Dieball and Herbert V. Webb, artists.

Detroit: For the fifth consecutive year the AD club is contributing original paintings to the Detroit Area Hospital Council for use in patients' rooms in various local hospitals. At least fifty paintings are contributed by members each year.

New York: Members viewed several UPA cartoon films, including Mr. Magoo and Gerald McBoing-Boing, an army training film and the latest in cartoon art and design. Fine art exhibitions by the members are underway at the club. Jim Mathieu exhibited from December 1-15.

Rochester: Arthur Lougee (Ford Motor Publications AD) was guest speaker at the December 2 meeting of the Club. Paintings done by members will be exhibited at the Rundel Art Gallery during February.

CADA honors Lustig

Consulting Art Directors Association has named designer Alvin Lustig its first honorary member.

The organization is at present working on a looseleaf portfolio with presentations of the work of each member.

New York studios may form association

The representatives of 13 New York studios met December 10th at Boyan & Weatherly Inc. to consider forming a studio association.

Attorney Gerald Nierenberg told the studio owners what they could expect to accomplish from an active organization. He listed a forum or meeting place to discuss common problems; development of a public relations, publicity and advertising program; exchange of information among members; establishment of a credit bureau and exchange of credit information; representation on the Joint Ethics Committee; an employment clearing house; central purchasing and standardization of costs.

Each studio owner then gave his reasons for being at the meeting, often reinforcing the points made by Mr. Nierenberg. In general they underscored the cutthroat and chaotic business conditions in the art field due to the lack of an association which would represent them as a group in dealings within and outside the field; the need for legal and accounting advice and information; statistical servicing to facilitate dealings within the field and with governmental agencies.

All present agreed that the success of such an association would depend on its working for the betterment of all segments of the art field, including freelancers, small studios, art directors, and clients.

Studios represented were: George F. Berman Studios; Boyan & Weatherly Inc.; Commercial Illustrators Inc.; Designers 3; Ferrara Studios, Inc.; Kraftsow & Milliken; Lettering, Inc.; New York Artists, Inc.; Penthouse Studios; Alexander Robbie Associates Inc.; Royer & Roger Inc.; Sudler & Hennessey; Martin J. Weber Studios.

A temporary committee was named to draw up a definite program and bring back recommendations for the forming of an association. It includes Joseph Boyan, Douglas Baker, Alexander Robbie, Martin J. Weber, and Francis Royer.



Charm mailer appears 3-D Flash mailer

utilizes a line illustration surprinted over a photograph of a crate of eggs, giving an almost montage effect. Inside the mailer a brown chicken feather is attached to an egg and an egg-yolk shaped cut-out follows through on the idea.

The purpose of the mailer to present a case history of successful advertising in Charm Magazine. Rosalind Taylor and Estelle Ellis designed the piece. Artwork was done by Tom Courtois.

Judges named for Rochester Salon

Five juries of selection have been named for the 19th Rochester International Salon of Photography.

For pictorial prints: C. A. Yarrington, Dr. Grant M. Haist and C. B. Neblette. Pictorial color slides: Robert J. Goldman, Mrs. Blanche Kolarik and Robert C. Chick. Nature prints: John Englert, Dr. Henry C. Staehle and W. Arthur Young. Nature color slides: Adolph Vignale, Ed Bourne and Dr. Robert E. Stauffer. Stereo slides: Robert McIntyre, Paul J. Wolfe and Arthur M. Underwood.

Entries are due by February 4. Address the Salon at The Memorial Art Gallery, Rochester, N. Y.

Photographic close-ups dominate Life issue

As a theme and variations, the

"big close-up" was seen in five full page food ads in the November 8 issue of Life. Each ad presents the product ready to be eaten or as having been used in preparation of some delectable dish.

Credits for the ads are as follows:

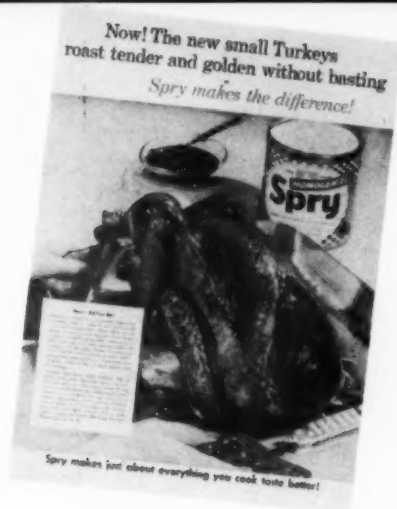
Art director—Louis Menna
Photographer—H. I. Williams
Agency—Foote, Cone & Belding
Client—Lever Brothers (Spry)

Art director—Robert Wheeler
Photographer—Nickolas Muray
Agency—Young & Rubicam (Los Angeles)
Client—Hunt Foods Inc.

Art director—Carl Lins
Photographer—Horst
Agency—Young & Rubicam
Client—General Foods (Swans Down)

Art director—Harry Olsen
Photographer—H. I. Williams
Agency—BBD&O
Client—Campbell's Soups

Art director—Carl Lins
Photographer—Irving Penn
Agency—Young & Rubicam
Client—General Foods (Minute Rice)





Emphasis on package in p.o.p. tie-in

Vogue ad for Hanes Hosiery was aimed chiefly at current Hanes users to acquaint them with the Christmas gift package. The brightly colored package was seen at stocking counters in a mobile arrangement. Store clerks received a leaflet describing the promotion and giving directions for inserting three pairs of stockings in the specially designed packages which were supplied by Hanes.

Grace Jones, advertising director of Hanes, conceived the complete promotion. Bobri was the artist.



High-speed enlarging paper

AnSCO has released a new enlarging paper with high printing speed, even contrast grade spacing and gradation stability. Jet, as it is known, has a long exposure scale and its four contrast grades cover all printable negatives, according to AnSCO. The 8 x 10 size is supplied in 25, 100 and 500 sheet packages; 11 x 14 size in 10, 50 and 250 sheet packages. It is also coated on double weight stock in Kashmir and Velvet surfaces.

P-D, Kay win awards

Leslie Kay and Nathaniel Pousette-Dart, both members of the N. Y. Art Directors Club, won awards at the recent annual exhibition of the Westchester Arts and Craft Guild. A top prize was awarded to Mr. Kay in the water color division and a top prize to Mr. Pousette-Dart, in the oils division. The jury of awards in Painting (which included oils and water color) was comprised of Adolph Gottlieb, Robert Gwathmey and Sidney Laufman.

The exhibition, held at the Westchester County Center in White Plains, had more than 350 works exhibited.

Hartog girls put Carson-Roberts into calendar business

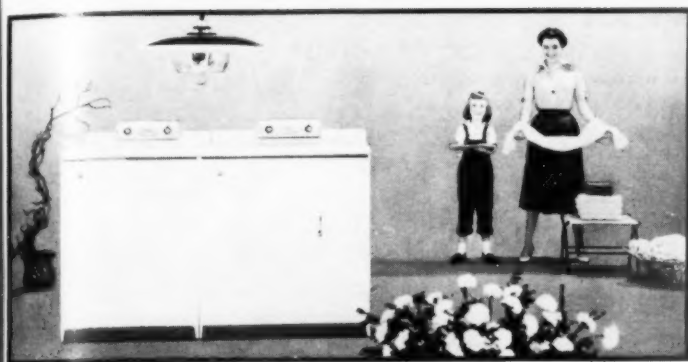
Interest shown in Hartog of California cheese-cake trade ads has forced Carson-Roberts agency, Los Angeles, into the calendar business. In answer to "unseasonable demands" for calendars of the Hartog girls, the agency will publish a 1955 calendar featuring the unclothed misses and will sell them for \$2.

More than 1,000 requests for copies have been received. Hank Daniels of Hartog states that an increase of 40% in distribution, some 700 new accounts, is attributable to the campaign.

Phila artists discuss prices

First of a series of "Price Clinics," designed to help the artist to know what prices he may expect to receive for his particular type of work, was held at the November meeting of the Artists Guild of Philadelphia. Fashion illustration and photography for advertising were the two categories featured. Usage, it was decided, is the principal determinant of price for advertising art or photos. For national use in advertising, a greater price should be expected than for equally competent work for local use only.

The program was conducted by Bill Loos, free lance artist.

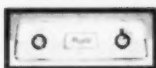


new! Beautifully styled for years to come!

MAYTAG ADVANCED AUTOMATICS

New automatic washer
saves hot water—up to
9 gallons per washing!

New automatic dryer
keeps your clothes free
from lint and moisture!



matching washer
and dryer

Design in space To imply modern styling of Maytag products AD James Sherman used the design in space concept. Modern lamp carries through the idea. Flowers in the foreground were used to say beauty as well as to give a showroom implication. Motivation research, said Mr. Sherman, has shown that the end result is important to readers of the ad, hence the housewife with clean fluffy towels. Hot pink was used for its shock value and vividness. Outstanding features are handled at right and copy is boiled down to basic details. William Pell of Kling Studios, Chicago, was the photographer. Agency was McCann-Erickson, Chicago.

Dealer reactions have been favorable and Maytag reports that they have been on "back orders" since the program was inaugurated.

Bulletin describes Museum's circulating exhibitions

The Museum of Modern Art has prepared a booklet called "Circulating Exhibitions 1931-1954." It describes in detail the domestic program of traveling exhibitions, of which there have been 461 since 1931, and the recently inaugurated International Program.

Copies of the bulletin may be obtained from the Museum of Modern Art, 11 West 53 Street, New York 19.

Lionni joins Print

Leo Lionni, free-lance designer and AD of Fortune magazine, has also become co-editor of Print magazine. Editor Lawrence A. Audrain states that Mr. Lionni will help develop the magazine's presentation of experimental art and design. Forthcoming issue, for example, will feature the experimental work of Cincinnati designer Noel Martin and will contain an illustrated article on abstract calligraphy.

AMA course studies communication problems

New course in Executive Communication will be launched January 24 by the American Management Association. Sessions will be held in the Sheraton Astor Hotel in New York. The three week program will be repeated throughout the year.

As communication is the number one management problem, the course will deal with increasing effectiveness of communication techniques—the ability to clarify and identify ideas, secure participation, motivate others to act, and measure the effect of communication.

A full-time staff, directed by Frank E. Fischer, together with guest speakers will present current thinking in the field and will use exhibits and visual aids in teaching the course. Practical experience is gained through staff-directed conferences.

For a brochure and application cards, write the AMA School of Management, American Management Association, Hotel Astor, Times Square, New York 36, N. Y.

St. Louis fetes Conway

Fred Conway, St. Louis artist, was chosen by the St. Louis Art Directors Club to receive their first lifetime membership status. Conway was cited for his achievements as "artist, teacher and inspirational leader." The ceremony consisted of a presentation, with use of photographic slides and sound effects, of the professional life of the artist, both in the commercial and fine art fields.

New telephoto lens

Nikkor 105mm f2.5, a new telephoto lens for Nikon cameras, is now available from Nikon Inc., 277 Fifth Avenue, NYC 16.

Focus range of the new lens is from 3½ feet to infinity. Price is \$152.50, which includes matching lens hood-filter holder designed for standard series VII filters.



Swiss artist new to U.S. Herbert Leupin,

European poster artist, has never done anything commercial in this country until this Zippo ad. Ayer AD Bob Miller had designed the ad with him in mind. He wanted to convey a carefree spirit and appeal to a sophisticated audience (ad appeared in New Yorker), and knew that Leupin's work had been successful in getting that effect. Miller felt that his unusual technique would be refreshing in this country.



NEW DRESS PARADE STAIN SHOE POLISH

New photographic approach

Dress Parade (Shinola) shoe polish ad a fashion appeal. Art director was John C. Lauer of Earle Ludgin & Co., Chicago. Ad appeared in Life, full page, full color.

Photographer Ben Rose has given this



Eisenstaedt honored at Rochester, Life

Alfred Eisenstaedt, 25 Years of Photography, is the title of an exhibition honoring the photographer's work which was held at the George Eastman House in Rochester in December. Several of the photographs were selected to be shown in November 29 issue of Life Magazine, where Mr. Eisenstaedt has been a staff member since 1936.

Life presented him an inscribed plaque depicting 50 Life covers taken by him.

Color experts debate value of consumer polls

Packaging preferences of the consumer are chiefly on an unconscious level, according to Louis Cheskin, Director of Color Research Institute of Chicago, a guest speaker at the recent Package Designers Council meet. He described a research project which found only 4% consciously choosing a definite package from three offered, all containing the same product. Mr. Cheskin referred to tests made at the Institute showing preference ratings for various colors among men and women. Certain colors were more popular than others, with men preferring deeper colors and geometrical designs and women catering to pastels and curved lines.

Carl E. Foss, color consultant, pointed out that a good many pre-conceived ideas about color are being exploded—that certain colors are warm and others cold, for example. Blue can be warm and red can be a cold color, he pointed out.

Mr. Foss believes that decisions on a package's color and design should rest with the designer rather than on the results of consumer questionnaires. According to Mr. Foss, the human eye can distinguish 10 million different colors. There is generally a lack of conviction on the part of the consumer, he is too often influenced by things with no bearing on the particular marketing problem, he said.

Egmont Arens, designer, emphasized the "style change" influence in color preferences. Seasonal appeal, matching something already in the home are other fairly unpredictable influences. He expressed the belief that popular acceptance of certain color tones eventually reaches a saturation point.

New Eames film

A Communication Primer, a color film by Charles and Ray Eames, is available for rent from the Film Library of the Museum of Modern Art.

Purpose of the film is to show the varied aspects of communication which is becoming increasingly important to business, education, science and art. It includes a Chinese scholar writing calligraphy, a modern artist painting a picture, a telegraphic transmitter, man and woman speaking of love and many other examples of communication. One sequence shows large black and white dots. As the camera moves away this pattern becomes a half-tone reproduction of a photograph of a child.

Music for the 22-minute, 16mm film was composed by Elmer Bernstein.



How Green "Umbrellas" make better Campbell Tomatoes

Visual pun Predecessor to this Campbell institutional ad was a bigger than life illustration of the Campbell Tomato in a double spread in Life. This follows the same theme "To make the best—begin with the best." Lyman Simpson's illustration shows how Campbell protects its tomatoes. Howard Anderson of Leo Burnett, Chicago, is the art director. Ad appeared in Life, SEP, Collier's and Look.



AD Owen moves to N.L. & B.'s New York Office

the personnel moved from Needham, Louis & Brorby's office in Chicago to the expanded operation of the New York office, where he will continue his function as art director.

Until the present expansion, N.L. & B.'s New York staff functioned mainly in the radio and television field. Transfer of several Chicago executive, art and copy personnel will enable the New York branch to provide the same complete agency service as the Chicago office.

(continued on page 64)

production bulletin

*Better, faster, cheaper photoengravings
seen in near future; screen process develops
new paint and fast-drying technique*

Near future commercial availability of new photoengraving techniques promise the plate buyer faster and cheaper plates with improved quality. This optimistic note was sounded at the recent American Photoengravers Association convention. Some of the reasons for optimism are high-speed magnesium etching and pre-sensitized letterpress plates.

High-speed magnesium: W. W. Garth, President of Graphic Arts Research Foundation, said the development of high-speed magnesium engravings is of "tremendous importance." He said that the method developed by the Dow Chemical Co. and the American Newspaper Publishers Association "enables the engraving of line and type on magnesium in less than ten minutes, regardless of area . . . halftone plates can be produced in two or three minutes . . . intensive work has been going forward on the engraving of combination plates. Magnesium can be used flat or curved . . . equipment for etching curved magnesium will not be long coming." Mr. Garth also pointed out that "The superb type on film photo-composing machines coupled with the Dow-ANPA process will enable the photoengraver to produce the finest letterpress type and line plates." Magnesium plates are durable for long press runs and their precision thickness should greatly reduce press makeready.

The Dow etched magnesium plate, according to C. M. Flint, Research Director of the ANPA, also holds the image area as it appears on the original film with greater fidelity and produces better depth of etch in middle and low tone areas. Conventional engraving methods require $1\frac{1}{4}$ hours production time to make a flat. With the ANPA modification of the Dow process, etching time, which conventionally takes 45 minutes, is reduced to 7 minutes and cleanup time is eliminated so that a combination flat can be made in 32 minutes. Using new pre-sensitized plates, the finished plate can now be made from the negative in $12\frac{1}{2}$ minutes. In time, this process should make photoengravings more competitive price-wise with offset plates.

Electronic engravings: Recently improvements on such electronically made plastic engravings as the Fairchild plates include limited production of 100-line and 120-line Scan-A-Gravers. The new Scan-A-Size enlarges or reduces copy and can make a plate up to $13\frac{1}{4} \times 16\frac{1}{2}$ ". Productive speed has also been stepped up some 50% and the Scan-A-Graver now has an adjustment to introduce tonal changes in the reproduction. Known as the Variable Response Unit, it can sharply increase separation of tones in shadow areas, can alter tonal relations in highlight areas, can reduce number of tones overall in copy, and can produce a negative of the copy.

Commenting on a recent major offset improvement, Mr. Garth called attention to the Mullen Dampening System. By this device the lithographer can attain absolute moisture control, eliminate most of the causes for lack of color uniformity and tone control. This system can give "better color consistency and better halftone quality than letterpress . . . will enable lithographic presses to run at the same high speeds as rotary letterpresses."

Curved magnesium originals: High-speed long-run letterpress from original plates offers one method of cutting letterpress production time and costs.

Robert Vanderkloot, President of Magplate Corp., Detroit, suggests the electrotpe be eliminated and greater use be made of the highly productive rotary press. Toward this end his company is developing flat and curved magnesium plates that will stand up for long runs. Magnesium's toughness make it ideal for long runs but difficult to curve. Mr. Vanderkloot states his company can now curve magnesium plates and achieve perfect register for color work. The plate is produced with a uniformity of thickness that speeds press makeready. It can also be chrome coated. The equipment for producing these plates and for curving them will shortly be made available to photoengravers.

Pre-sensitized plates: Pre-sensitized plates have effected such economies in offset lithography that today approximately 60% of all offset printing is done from pre-sensitized plates.

Development Engineer Ralph A. Dirats told photoengravers how they can use pre-sensitized plates to reduce production time and costs, help make the finished plate more competitive price-wise. Present product developed for photoengravers has perfect coating stability over an extended time period, is free from foreign materials on its surface, and has uniform coating from plate to plate.

The pre-sensitized plate is already on the market and is available in zinc, copper or magnesium. Because the plate can be processed more rapidly it saves valuable time in newspaper and publication production. It is made in two types, for straight line work and for halftones requiring re-etching.

Fast-drying screen process: Less than five seconds is required to dry screen process prints with a new machine developed by Eastman Kodak Company. It is expected that the new process will remove the drying bottleneck from screen process operations.

The machine carries freshly printed screen process prints on a conveyor belt beneath a perforated plate through which hot air (200° F.) is forced at a high speed. The drying process removes solvent current; it increases evaporation rate by application of heat.

The unit, stationed directly behind the process press, accepts wet prints from the press, passes them through the dryer and deposits them in a stack. An independent speed control for the dryer's belt permits adjustment so that efficient spacing of prints, regardless of length, is possible. Dryer can be constructed as a separate unit for use with hand table production.

In tests conducted by Kodak both 6-ply poster board and 80-lb. coated book stock have been successfully dried by this method. Tests have also been successfully made in three-color printing where sheets, picked from the stacking end of the dryer, were immediately re-run for addition of second and third colors.

Sun-bonded Day-Glo: Sunbonded Day-Glo may now be applied directly to the billboard in the form of paint. Two coats are required. Filterarray is then applied to filter out the sun rays and protect the paint for four months. This coating does not affect the fluorescent quality of the paint.

UNION TRUST CO.
OF ROCHESTER

"How I hated to open that door"

Union Trust Company

When you need money you feel all

Union Trust Company

motivation information and advertising

To be effective, an advertising message must have a personal meaning for the reader.

When an ad *has* this, it automatically gets attention—and much more. It gets reading and consideration.

Imagine leafing through a magazine and coming across a page with a picture of you as the main illustration, and your name in the headline. You could hardly avoid giving *that* message complete and thorough consideration!

Of course, it is impossible to personalize an ad to this extent, but through deep understanding of the people who might buy your product, you *can* give your ad personal meaning.

Deep understanding of people and what your product means to them depends upon knowing the motives that impel them to buy your product or service.

To begin with, there are two sets of motives—the obvious ones, which are reasonable and acceptable. These are the

motives you get at when you ask a person directly, "Why did you do this?"

Then there are the hidden motives. These may be hidden even from the person himself. You don't get at these motives by asking direct questions about behavior or attitudes.

The fact is that we find hidden motives are nearly always "bad" in the sense that they seem to put the person in a bad light. All are self-serving, and some reflect fear, "excessive" pride, and other socially unacceptable attitudes.

No one wants to admit he is selfish or does anything for "bad" reasons. Even though it is true of all of us, we don't tell people so.

Psychologists discover hidden motives by giving special interviews that bring out attitudes and feelings indirectly—rather than through direct questions.

For example, in the case of banks and banking, it was learned that underneath the obvious reasons for doing business with a bank were a whole set of hidden

to make you think

*Soft-sell campaign combines philosophy, fine art,
and democracy. Here's the why, how, and the pay-off
on Container Corporation's current series.*

Back in the early nineteen-twenties a young man with a Phi Beta Kappa key (Yale '17) began upsetting the box industry with his idea that paperboard containers were going to replace wooden containers for most shipping purposes.

The young man—Walter P. Paepcke—upset it quite successfully, and in the process built Container Corporation of America into the country's largest maker of fabricated paperboard products.

In 1936, with N. W. Ayer & Son as Container's agency, he began upsetting advertising beliefs and precedents with a series of unique advertising campaigns. These were placed in consumer publications, although Container sold nothing directly to the general public. They featured modern art, during a period when most advertisers wanted realistic treatment of illustrations. They carried little or no copy about the company and its products.

Variety of art styles

The three most recent campaigns have been the United Nations Series, the State Series (in which a leading artist from each state did an illustration symbolizing the state) and the present Great Ideas of Western Man Series. The latter presents quotations from the world's great thinkers. Each quotation is given to a

leading modern artist to illustrate, and the artwork in the series has ranged through photography, typographic layouts, designs, paintings and even an illustration in stained glass. The "Great Ideas" series has been especially upsetting to devotees of the big Gothic headline and the reply coupon. It offers no entertainment and no promise of product benefit. Instead, it forces readers to do some serious thinking.

This was very much in Paepcke's mind when the long-running series started in June of 1950. "I would like," he said, "to publish advertisements that might make people do a little thinking. We've been through two wars, and after both we seem to have lost the peace. Our system is under attack. In repelling this attack we have wobbled as if uncertain of ourselves. It seems almost as if we didn't know how to think."

Why this approach?

Why has Container Corporation advertised in this way for about 18 years, and what results have the campaigns produced?

The objectives were to establish the company as the leader in its field, to emphasize its modern thinking, and to recruit young, promising package designers, engineers and salesmen.



Charles Darwin

*From facts we build
theories, but the progress of
science, for this often
implies things that have never
been suggested by any
evidence. The imagination
forwards the ideas
which the scientist then
proves, and when
this is done, one path
towards truth is closed, and
the road to truth is often
at the same time opened.*

CONTAINER CORPORATION OF AMERICA

1)

From the work of Walter M.



*Only in states
in which the
power of the people
is supreme
has liberty
any abode*

W. M. Reinsel P.P.A.

Container Corporation of America

2)

1) An interpretative portrait by Hans Moller was done to illustrate the Container Corporation page featuring Charles Darwin. One of many Container Corporation award winners in 1954, it received a merit award at the Philadelphia Art Directors Show.

2) Ayer's Don Kubly did this illustration for the Cicero quotation, with Ayer's Walter Reinsel as art director. It took a merit award at Chicago.

The technique used, in reaching for these objectives, was to prepare advertising that would attract attention even at the cost of controversy.

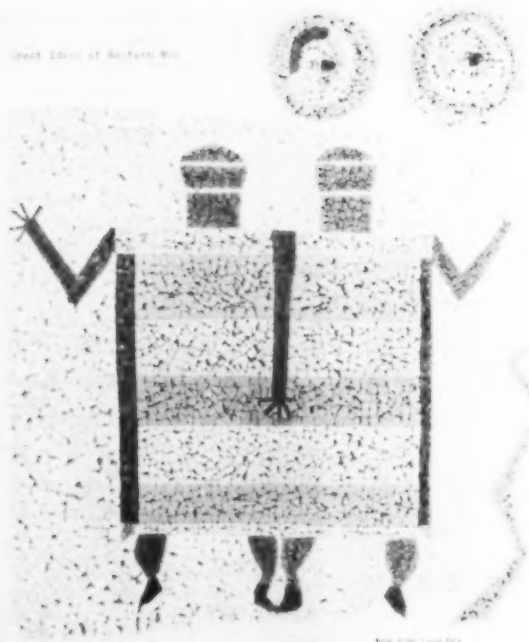
Does it sell?

The results have been solid. In 1938, Container Corporation's sales were about \$18,000,000. At the last annual report they were more than \$187,000,000. The number of investors in the company's common stock has more than doubled. Advertising, as one important phase of company operations, contributed to this. New and talented people have come to the company because they were directly attracted by the advertising. Individual advertisements have been reprinted widely in this country and abroad. The original art has been exhibited with great success in museums all over the country. Container Corporation gets daily requests for reprints, not only from educators but even from leaders of labor unions. Reprints have been used in a number of exhibitions touring South America and Europe.

High readership ratings

Over the years, readership studies show that about one-fourth of the readers of magazines carrying the series are stopped by the Container pages. Hun-

Great Ideas of Western Man



Now, 1954, Look Inc.

on the dual nature of civilized man

FREUD

is the every individual the fact that
person's imagination, on the other hand,
the first of something, must be able to do so

CONTAINER CORPORATION OF AMERICA

3)

Great Ideas of Western Man



I believe there are more instances of the abridgment of the
freedom of the people by gradual and silent encroachments
of those in power than by violent and sudden usurpations.

Speech at the Virginia Convention, Sept. 19, 1789

CONTAINER CORPORATION OF AMERICA

4)

(cont'd)

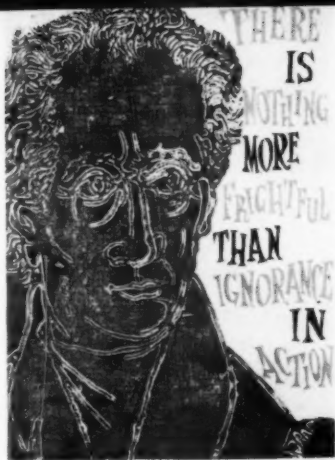
dreds of thousands of people read them carefully. The John Calvin page, in the "Great Ideas" series, ranked first in Time magazine for thorough readership on a cost basis, in the 1954 issue in which it appeared. The 1954 advertisement based on a quotation from Goethe also won the top rank. In general, Container pages usually rank among the top ten for readership in the issues of magazines in which they appear.

After a quotation has been selected, Ayer's Art Department tries to select an artist who will be able to do a striking illustration of the idea. Future advertisements in the series will be done by such artists as Leo Lionni, designer Will Burtin, and Abraham Rattner. Constantino Nivola did a head in sculptured sand which will be photographed in color for one page. Jack Gregory will be represented by a painting of Justice Oliver Wendell Holmes. Several illustrations have been done in the past by Ayer art directors, including a stained glass panel by Walter Reinsel to illustrate a Martin Luther quotation. Reinsel is also art director for the series.

Container Corporation advertisements have brought in a steady parade of advertising awards. In the recent Philadelphia Art Directors Show, Container Corporation advertisements took three awards: a medal for the "James Madison" page, and merit awards for the "Goethe" and "Charles Darwin" ads. Three other Container ads from the "Great Ideas" series won awards at the Chicago show in October: a medal for "Theodore Roosevelt" and merit awards for "Freud" and "Cicero." Last spring the "Thoreau" advertisement won a distinctive merit award in the New York show.

Container Corporation does not limit its advertising to the "Great Ideas" series. It advertises regularly in a long list of trade publications, covering such fields as cartons, boxboard, frozen foods, ice cream, butter, brewing and textile. Even in its trade advertising, Container Corporation uses layouts and illustrations showing the influence of modern art.

Art Dir



Container Corporation of America

5)

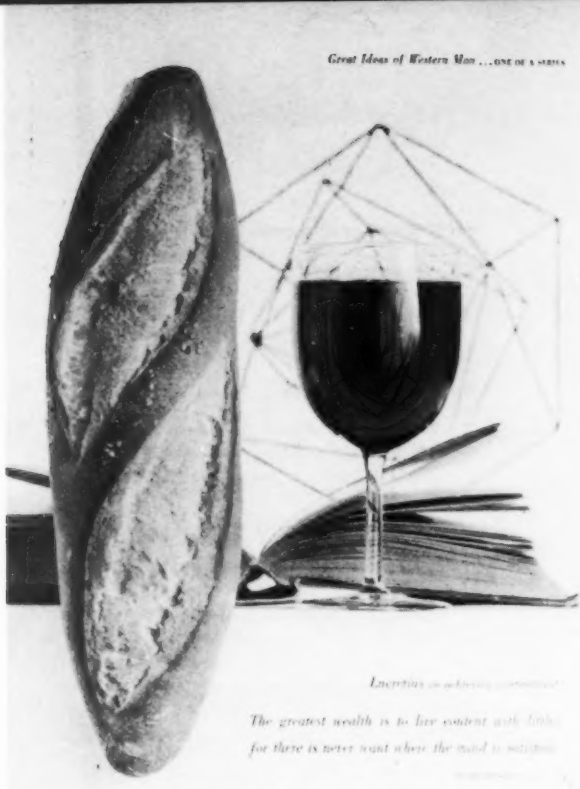
3) One of the most unusual illustrations used in the "Great Ideas of Western Man" series is this mosaic by Esther Louise Peck to point up the Freud quotation. It was made from eggshells, carefully selected and matched as to color. Only a few accents were painted in. The eggshells were glued onto plexiglas, and the engraver made his color separation negatives directly from the original artwork. This won a merit award in the 1954 Chicago Art Directors Show.

4) Thomas Vroman painted the illustration for the James Madison quotation, using a technique adapted from Colonial designs. It won a medal award in the recent Philadelphia Art Directors Show.

5) Antonio Frasconi was the artist for this Goethe page, using a woodcut both for the portrait of Goethe and for the lettering. It took a merit award in Philadelphia. Like many other Container Corporation advertisements in this "Great Ideas" series, it had high readership, placing first in its issue of Time magazine for "Read Most" on a cost basis.

6) A wide variety of artwork is used in the "Great Ideas of Western Man" series. Here, Herbert Matter makes a still life photo to illustrate a quotation from Lucretius. The page appeared in magazines in December of 1954.

7) Joseph Hirsch used water color to illustrate this quotation from Theodore Roosevelt. It won a medal award at the recent Chicago Art Directors Show.



Container Corporation of America

6)



CONTAINER CORPORATION OF AMERICA

7)



1) Philadelphia's No. 20 is a...
 2) Philadelphia's No. 20 is a...
 3) Philadelphia's No. 20 is a...
 4) Philadelphia's No. 20 is a...
 5) Philadelphia's No. 20 is a...

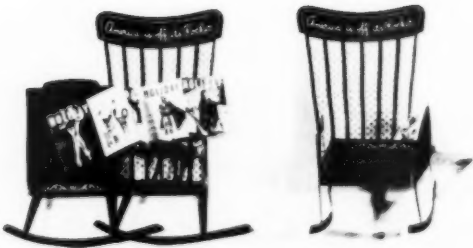
2)

quick relief from dental pain

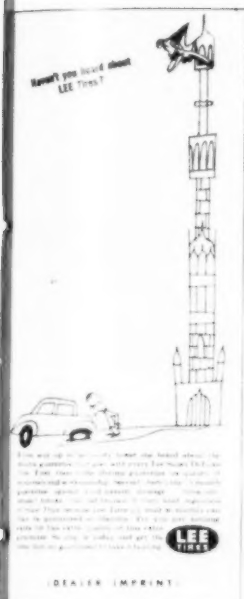
ANACIN

ANACIN is a fast-acting pain reliever that helps relieve dental pain. It's the only pain reliever that's been clinically proven to be effective in relieving dental pain. ANACIN is a fast-acting pain reliever that helps relieve dental pain. It's the only pain reliever that's been clinically proven to be effective in relieving dental pain.

Philadelphia's No. 20



5)



Design of magazine advertisement

- 1) AD—Buzz Williams
Agency—Mel Richman Studios
Artists—Al Storz—Jim Cooke

Design of trade periodical ad

- 2) AD—Artist Matthew Leibowitz
Advertiser—Whitehall Pharmacal Co.

Design of small ad

- 3) AD—Vince Benedict, Boris Drucker
Agency—Gray & Rogers
Artist—Boris Drucker
Advertiser—Lee Tire & Rubber Co.

Design, pharmaceutical direct mail

- 4) AD—Warren Blair
Agency—Smith, Kline & French
Artist—George Sulpizeo
Advertiser—Smith, Kline & French

Design of booklet or direct mail

- 5) AD—James R. Powell
Artist—Seymour Robins
Advertiser—Holiday

Design, indoor, poster

- 6) AD—Guy Huey
Artist—J. Norman Dahl
Advertiser—Atlantic Refining Co.

Design, house organ

- 7) AD, Artist—Edward G. Cullen
Advertiser—C. Schmidt & Sons, Inc.

Miscellaneous design

- 8) AD, Artist—Si Friedman
Agency—Patterson Prod., Inc.
Advertiser—Raybestos-Manhattan, Inc.

Magazine ad art, color

- 9) Artist—Thomas F. Vroman
AD—Walter Reinzel
Agency—N. W. Ayer & Son Inc.
Advertiser—Container Corporation

Newspaper ad art

- 10) Artist—Thomas F. Vroman
AD—Lou Dorfman
Advertiser—CBS-Radio

Trade periodical ad art, b/w

- 11) Artist—James Heugh
AD—Lester Bushman
Agency—Harris D. McKinney
Advertiser—National Vulcanized Fibre Co.

Trade periodical ad art, color

- 12) Artist—Stanley Meltzoff
AD—J. C. Robertson
Agency—Arndt-Preston-Chapin-Lamb & Keen, Inc.
Advertiser—Rohm & Haas Co.

Direct mail art

- 13) Artist—Sol Mednick
AD—Lou Dorfman
Advertiser—CBS-Radio

Cartoon art, b/w

- 14) Artist—Boris Drucker
AD—Richard Cummins
Agency—Gray & Rogers
Advertiser—Bell Telephone Co. of Pa.

Cartoon art, color

- 15) Artist—Jack Weaver
AD—Harry Brodsky-Bernard Glassman

Editorial art

- 16) Artist—Lorraine Fox
AD—Kirk Wilkinson
Publication—Woman's Day
Advertiser—TV-Guide Triangle Pub.

Magazine cover art

- 17) Artist—George Giusti
AD—Leo Lionni
Publication—Fortune

8)



9)



12)

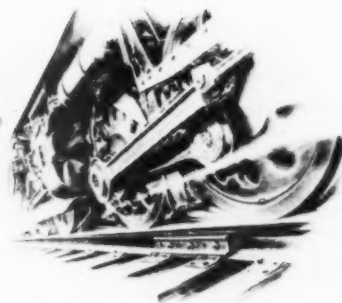


15)

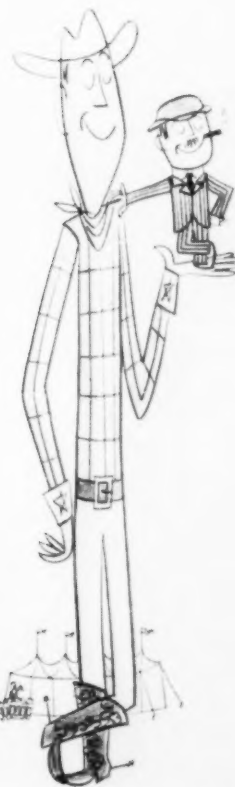
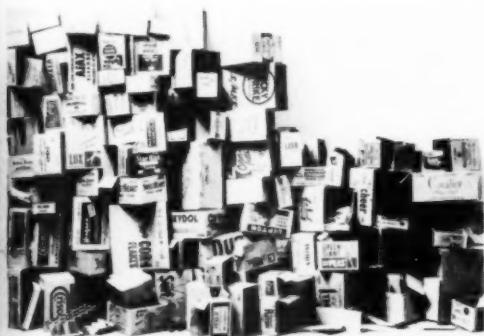




10)



11)



14)



17)





upcoming photographer

Twenty-seven years old, Bernie Cleff has been freelancing four years. He attended the Philadelphia Museum School of Art 1946-50. Since then his work has appeared in *Coronet*, *Glamour*, *Ladies' Home Journal*, *Interiors*, *Domus*, *Modern Photography*, and *U. S. Camera Annual*.

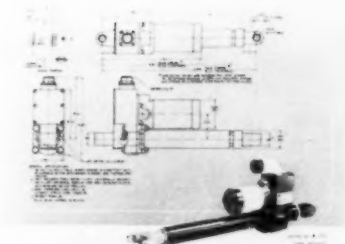
Bernie won a Philadelphia Art Directors Club Medal in 1953, a New York Art Directors Club Award for Merit in 1954. In the current Philadelphia show he has five pieces on exhibit, one a merit award winner.

Current (January) *Cosmopolitan* has a feature story illustrated by Cleff. Other clients include Smith, Kline & French, Columbia Records, Gray & Rogers, N. W. Ayer.



**case
history:**

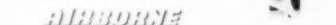
Trade Advertising



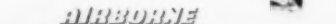
HOW THE BEST ACTUATORS ARE BRED



HOW WE TOOK THE KICK FROM THE HUP'S STICK



**AIRBORNE'S
FAVORITE OF THE
BUSH LEAGUE**



Background: Airborne Accessories Corporation manufactures electromechanical actuators. The field is highly technical, and keenly competitive. Airborne is an 8-year-old newcomer.

Problem: Aviation trade ads, almost without exception, picture airplanes. Aviation trade advertisers, almost without exception, make everything but airplanes. That's the way Airborne's agency reasoned when presented with the problem of creating harder-hitting advertising. Airborne executives agreed with the agency team that most aeronautical engineers (the men who buy actuators) know what airplanes look like, and would therefore look with favor on the advertiser who deigned to show his product, and backed it up with good, solid technical data.

The problem was to make Airborne advertising different enough to stand out . . . factual enough to sell actuators.

Solution: It was decided that the new campaign should occupy a full page, in two colors, in the leading aviation trade publications to insure maximum visibility and impact. It was further decided that ads must include product photograph, blueprint performance curve or specifications table, and technical data on the

product; and furthermore, that the copy be "institutional" in tone. Hardly the creative man's dream!

Color—Blue—for the blueprints was almost a foregone conclusion. Art director brought up the fact that blueprints look uninteresting—how about a new twist, to wit, an orange blueprint playing it up—all the facts in new dress. The following layouts were formulated—with big splash of color and strong family resemblance.

The art director and copy writer decided that (a) engineers are human, and have been known to chuckle and (b) that when you talk engineering to engineers you'd better have your facts straight.

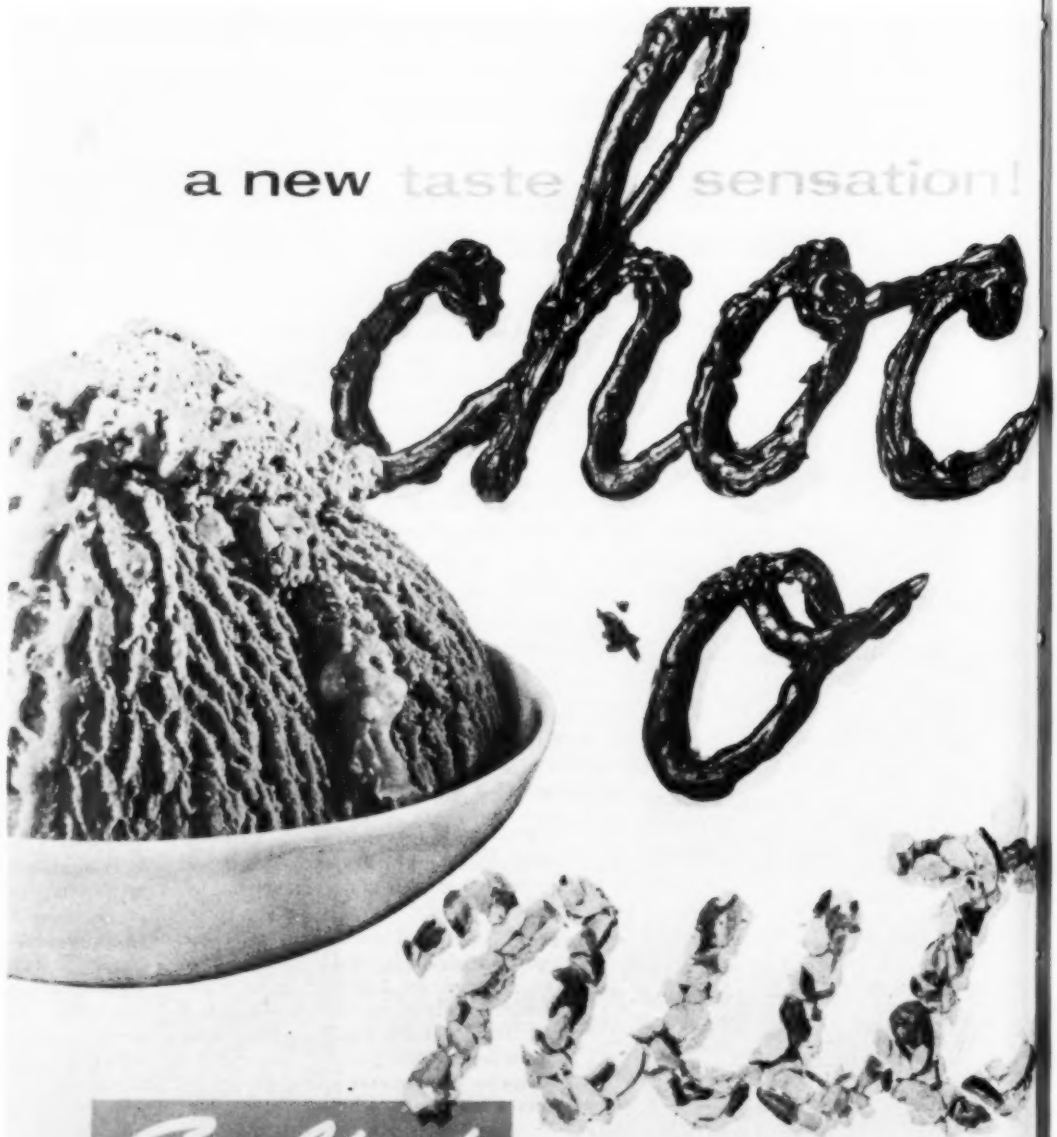
The new campaign is the result of the numerous roughs it took to reconcile these elements and considerations.

Results: The technical stories, the off-beat headlines and the clean, balanced layouts have created much favorable comment among Airborne's friends and prospects. Because Airborne's products are hardly of the mail-order variety, it's impossible to ascertain how much actual selling the ads have done, but Airborne salesmen no longer make "cold" calls, and their customers include the biggest factors in the aircraft industry—many of whom ask for Airborne products by name.

Agency—Gray & Rogers
Account—Airborne Accessories Corp.
Art Director—W. Frederic Clark
Copy—Charles Brennan

case history:

a new taste sensation!



Sealtest
ICE CREAM

It's new! It's different! It's Choc-o-nut—a special Sealtest blend of rich full-flavored chocolate ice cream and crunchy almond nuggets roasted in fresh country butter! Extra creamy! Extra chocolaty! Extra, extra good!

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Art D

Sealtest Ice Cream

Problem: Considering the popularity of ice cream with American people, you might feel that an ice cream maker would never have to worry about consumer interest in his product. But actually a great many other foods compete with ice cream. Therefore, keeping up people's interest in Sealtest ice cream is a year-round job for National Dairy.

Solution: One way used by National Dairy and its agency, N. W. Ayer & Son, to stir up interest in ice cream is to introduce new flavors several times a year and promote them hard. No one expects the new flavors to replace the old favorites—vanilla, chocolate and strawberry—in popularity. In fact, the new flavors are only available for short periods of time. But in that time, advertisements and point-of-sale material have to attract lots of attention fast.

Ayer art directors Don Kubly, Chuck Ax and Terry Oakley have all worked on the new flavor promotions in Sealtest advertising. Usually they step into the picture after Ayer's copy team has sifted hundreds of names before selecting one for a new flavor. Then the art directors build the layout around the name and ingredients of the new ice cream. One name, Choc-O-Nut, for example, was spelled out in chocolate and almonds in the ad.

Appetite appeal, of course, ranks high on the must list for Sealtest ice cream ads. Ayer art buyer Adele Stevenson is an expert on the texture ice cream should have to look most appetizing in a photo. She knows, for example, that to look really mouth-watering in a photo, a dip of ice cream should melt to a certain point. Leading food photographers work

long hours to get shots of ice cream at just the right moment.

National Dairy dieticians, specially trained in dipping ice cream and making sundaes and sodas, always prepare the dishes for the photographer to shoot. Glassware and other accessory items used in the photos are selected with great care so they contribute to the overall effect without distracting from the ice cream.

Color pages in The Saturday Evening Post and Life are used to introduce most of the new flavors. Kringle Krunch, a special Christmas flavor, was introduced in the comic pages of Sunday newspapers in six cities.

Blow-ups of the ads, cutout of the artwork featured in the ads and other pieces of tie-in material are used as point-of-sale displays in fountains, drug stores and super markets.

Results: All the new flavors have produced sizable gains in sales. An example: first new flavor to be promoted nationally was Rainbow, which was introduced in the spring of 1953. A multi-color flavor, it was featured in a close-up photo of an ice cream cone in color pages in Life and the Post. Retail outlets also promoted the new flavor heavily. In a number of markets that spring Rainbow ice cream ran a close fourth in gallonage to the perennial top three flavors—vanilla, chocolate and strawberry—a feat few other flavors have ever equaled. Rainbow was brought out again in the spring of 1954 with equally great sales success.

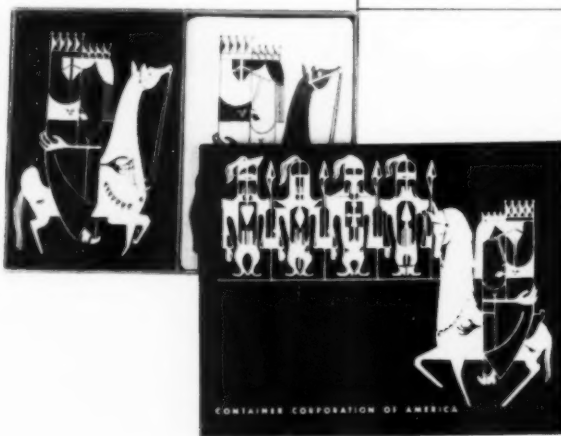
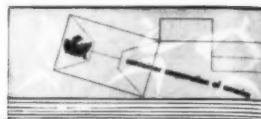
In addition to piling up big sales in the special flavors, National Dairy also finds that the new flavor promotions increase traffic in super markets so that regular flavors also gain in sales during the special promotions.





**upcoming
artist**

Among the advertising agencies, pharmaceutical houses, and industrial organizations Si has freelanced for are: N. W. Ayer and Sons, Sharpe and Dohme, Wyeth Laboratories, and Container Corporation of America. Much of



He has been awarded two gold medals by the Philadelphia A. D. Club; one for package design and the second for a slide film.

Atlanta



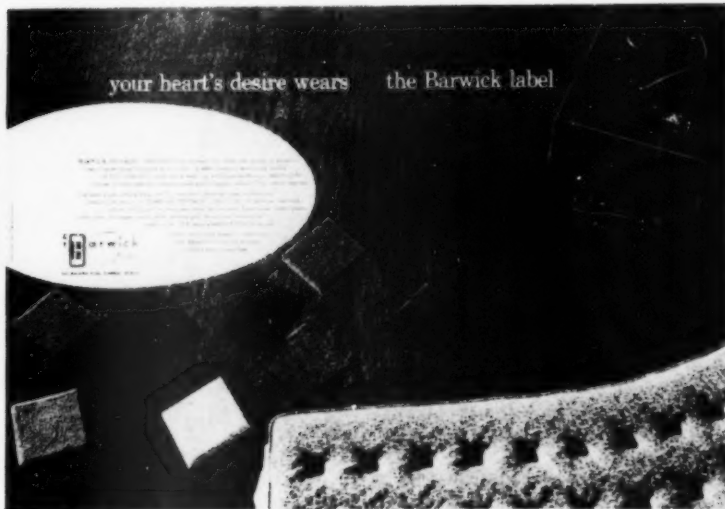
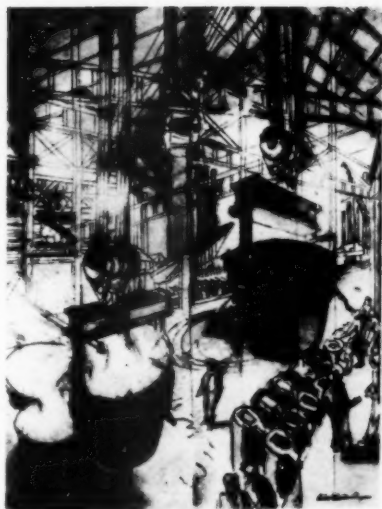
Art Directors Club Annual Exhibit 1954

The 1954 Annual Exhibit of the Art Directors Club of Atlanta was a traveling show which started at Emory University in June, moved to Rich's department store for a two weeks stand, and finally to the Biltmore Hotel in September as part of the Advertising Federation of America's regional Convention.

Leo Lionni, Art Director of Fortune Magazine, judged the show during the Emory stand and chose the following blue ribbon winners: Logan Bleckley, III, Richard Brunell, Pat Denman, Tim Galfas, Gene Ledbetter, Jay Leviton, Allen Palmer, Joe Perrin, Bob Rogers, Roger Vershon, Rich's Art Department and the Atlanta Paper Company.

The exhibition committee consisted of: Chairman, Richard Brunell; Assistant Chairman, Robert A. Hiers; Jim Upchurch, Bill Suttles, Owen Bugg, John Anderson, and Jack Harris.

As part of its continuing education program, the club is planning a series of ten, weekly seminars on Business Art, to be held at the Atlanta Division, University of Georgia, starting January 20, 1955.



What makes a good model

*Photographers love fashion model Patchett
— here's why*



When an AD or a photographer looks for a model, what qualities are they after? What do the real pro's among the models have besides looks?

The ability of a few girls to command top prices, and to stay at the top year after year in a highly competitive field, shows they have met what the business demands. One of the top-flight models is Jean Ward Patchett, represented by The Fords Model Agency. Jean gets \$50 per hour (\$100 after 4:30). She has been modelling since 1948. Here are some of the reasons photographers and ADs like to work with her.

She's style smart. She knows how to wear and pose whatever she's modelling to emphasize its style and sales points. It has been said that she "makes a \$5.98 cotton look like a Mainbocher."

A flexible figure helps too. Jean has a knack of making clothes fit well, hang properly.

Speed in working gives photographers their money's worth. She comes with makeup on, with all the necessary accessories, is ready in a jiffy to shoot. She can switch from outfit to outfit rapidly, often poses in 11 or 12 dresses in an hour. Part of her speed comes from sensing what the shot needs. She doesn't need a lot of directing and trial and error posing.

She's doubly versatile in that she can model a wide variety of styles and garments. You'll see her in the magazines in slacks, bathing suits, sports clothes, suits, casual dresses, coats, gowns. You'll see her full figure, or just modelling hats, or shoes, or accessories. You'll see her sophisticated and outdoorsy, with hair windblown or slicked back. And you might just see a pair of lips and eyes, as on a Vogue cover. The doe-eye look on that 1950 cover has been imitated widely.

The Fords, who book Patchett, point out her versatility and working speed and basic business intelligence keep her in demand for fashion assignments abroad. Most recently Jean has been to Peru, Jamaica, Spain and Nassau.

A college girl (Goucher and Connecticut College for Women), Jean hails from Preston, Maryland. She's married.

She's tall (5'9") and slim (115-118). Her bust-waist-hips measurements are 34-22-34. She wears 8A shoes, 22 hats, and 10-12 dresses.

Maybe you'll recognize her from some of her work, shown here.



case history:

American Heritage

Irwin Glusker, Art Director, *American Heritage*

The idea of a popular historical magazine for Americans is not a new one. In 1949 The American Association for State & Local History began, on a very modest basis, a quarterly called *American Heritage*. It quickly won many readers and evoked favorable response enough to make the sponsors look for a way to expand the magazine's service and present it in more permanent form. At the same time, The Society of American Historians, Inc., raised a pilot fund of \$40,000 to explore the possibilities of a magazine of history in book form — i.e., in hard covers.

The two groups subsequently pooled their resources and talents in joint sponsorship of a new *American Heritage*. Working management was entrusted to Thorndike, Jensen and Parton, Inc., of New York, publishers specializing in documentary books. Joseph J. Thorndike, Jr. had been managing editor of *Life* from 1946 to 1949. Oliver Jensen had been *Life*'s text and entertainment editor, and James Parton had been assistant to the president, N. Y. Herald Tribune. Bruce Catton, 1953 Pulitzer Prize winner for his *A Stillness at Appomattox*, became editor. Allan Nevins took on the chairmanship of the Editorial Advisory Board and the good fight began to get fought.

Problem:

The AD's problem was to retain the general editorial approach of the old *American Heritage* and to adapt and

package the more permanent "periodical in book form" of the previously projected *History*. Since 15,000 subscriptions were to be carried over and fulfilled by the new publication, the new format could not depart from the old to the point of non-recognition. Design of the old publication had been hamstrung by a budget which precluded much original engraving (almost all the color plates had been borrowed), and permitted very little commissioning of art. The type styling had consisted of text set in Jansen, heads in Caslon 540 and an occasional 'character' type that seemingly reflected the nature of the story.

Solution:

The Caslon 540 in display was kept, but I plumped for Monotype Baskerville as the text face but considerations of cost and time dictated going to the Lino-type Baskerville. Needing a type that would print clearly in the glossy color sections as well as on the back-of-the-book antique paper, the slightly heavier thins and rounder quality of the Monotype Baskerville would have been preferable. However, the Lino face is proving quite satisfactory. Bodoni Book, Times Roman, Century Expanded and so many other perfectly fine text faces were not suitable because of their contemporaneous 'color'. At the same time, Lino Caslon, Jansen, Scotch Roman and other antique faces were too markedly period. The heads were varied from Caslon 540

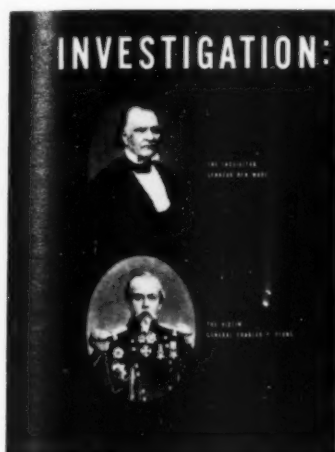


to Alternate Gothics and frilly photo-lettering.

The previous covers of *American Heritage* had been process color printed letterpress, as had been the color in the rest of the magazine. Production coordinator Stanley Thompson had gotten very good results at Rinehart Company printing process color offset on a plastic impregnated paper called Duroid, and the decision was made to use this method now that we were going to hard covers, casebound. The advantage of Duroid is that it is impervious to almost everything that might happen to a gleaming white covered book during the cover-to-cover reading as we knew the book would get. Finger smudges, coffee splatters and gin rings all come off with one wipe.

Caslon 540 was pointed to for the cover by the choice of it for the basic editorial display type. It was also a thread to past covers. However, the large use of the word "Heritage" and the comparatively minute "American" gave us two elements, and in addition, didn't read correctly. Closeted with Peter Palazzo, formerly an AD with the State Department's Publication Division, and Carl Fischer, an AD at Sudler & Hennessey, a weekend was spent styling covers on actual dummies that had been supplied us by Wolff. The old eagle was given his place of prominence, John Pistilli was called on for a fine piece of lettering and the cover was set except for the selection of the picture.

Since the magazine was not to carry any advertising, the back cover left us a



*Suspected but not convicted,
this General must be prison*

*Typical spreads
from the current
American Heritage
bound edition*

beautiful chunk of white to do with as we pleased. Associate Editor Oliver Jensen suggested printing some seasonally appropriate embellishment out of America's graphic past. Since *American Heritage* comes out every two months, any sixty day period is sure to include a holiday, season or occasion marked by some art effort of yesterday or the day before. Consequently, the first issue, out early in December, carried a full color Currier and Ives Christmas greeting on the back cover, and the February issue will have a charming 19th century valentine.

While countering the tangible problems of the transformation of *American Heritage*, there was a subtler problem of which I was no less aware. One that did not have to be solved immediately because it could not be. The real job was to be to help bring history alive. Our history. Of course there were the standard tools: pictures by the artists of the period, art by our own contemporaries reconstructing the past (John Groth did an elegant series to illustrate a chapter taken from Paul Horgan's monumental *Great River*), photography done then, limited in time as the medium is, and photography of the places and things as they are now. Then there are maps, diagrams, relics. Manuscripts, memoirs and old newspapers. All of these, I believe, only come close to bridging the gray gap between there and here. Some of the new graphic techniques, so searching of the future, have yet to find full employment in the job of making the past sit up and talk to us.



*The new they burned
the Capital*



HOLIDAY TIME
AT THE OLD COUNTRY STORE

*Roy W. Tillotson, Manager
of Art & Design,
General Publicity Dept.,
Union Carbide and Carbon Corporation*

MEN



Brown & Caldwell Advertising Designers/Ken Parkhurst



Knoll Associates Inc./The Zlone Co./Herbert Matter



Epstein Co./William Douglas M... for Tristoff

trade paper ads can look like these...

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Owens-Corning/McCann-Erickson Inc./Jack De Witt



ELIMINATE THESE FOREVER WITH WASTE KING

INTERSTATE

Interstate Restaurant Supply Co./Tilda & Cantz/Sy Edelman

Low man on the totem pole—step-child to the advertising profession? Trade paper ads never-the-less account for \$395,000,000 or 10 1/2% of the total money spent for space advertising.

No mean sum, yet too many industrial advertisements look like a traffic jam at the 8:15 in the morning with everyone trying to get to the same spot at the same time.

There are too many examples of bad design, bad art, bad typography, and bad copy. Don't get me wrong . . . it isn't all bad. There are many superb examples of good trade paper advertising with the pharmaceutical boys leading the way. But, unfortunately, there are too many of the former kind. Why?

Lack of respect? Yes. Too many designers and art directors are at fault, or the companies themselves or their agencies are remiss for not putting adequate talent and dollars on the job. A \$400 space trade paper ad with a limited



Alcoa/Fuller & Smith & Ross/Clark L. Robinson

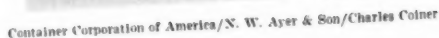


Container Corporation of America/N. W. Ayer & Son/Charles Colner

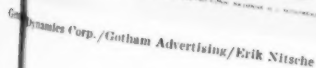
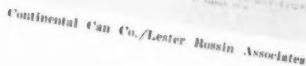




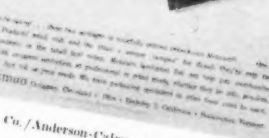
CRM Television/William Golden



Continental Can Co./Lester Rossin Associates



General Foods/Lester Rossin Associates



NBC Film Division/J. Walter Thompson Co./Bernard Owe



Reichhold Chemicals Inc./MacMannus, John & Adams, Inc./Louise Riley

Indeckman Co./Anderson-Calmis Inc./Robert Pillsbury

case

history:

Newspaper self-

Problem: A mass-appeal newspaper, The New York Daily News, wanted to promote its features, its feature writers, and the kind of paper it is. Circulation Promotion Manager J. F. Russell explains, "We wanted to be represented in print on a day-in, day-out basis."

Solution: Two-sheet posters on the platforms of the three New York subway systems and three suburban railroad lines were made the foundation of the circulation promotion. For short-term features, radio, TV spots, and newspapers were used.

The posters appear in over 1,400 locations, with two different pieces of copy always showing. Copy is changed about once a month.

The poster campaign is now in its third phase. For the first year-and-a-half posters were repros of striking action shots that had appeared in the Daily News, accompanied by a short line of copy against a patch of red Day-Glo. This Day-Glo patch has become an identifying mark of the series.

Phase two employed photos of Daily News feature writers or scenes depicting the subjects the staffers write about.

The current phase is built around the theme line, "Reads faster and livelier."



Posters from

Early promotions in the campaign



self-promotion

Posters from the current phase



(cont'd)

The photos in this series show the product in action, the intensity with which the paper is read and the emotional reaction to it.

The posters are created by Cunningham & Walsh, Inc. by the copy-art team of Tony Chevins and Howard Wilcox.

Explains AD Wilcox, "The 'News' posters are an attempt to interest readers by showing a sample of the exciting pix for which the paper is famous . . . rather than display any art or design brilliance of their own. The agency recommended that all emphasis on design go out the window and all available space be given to the picture—the client's own product."

Photos for the current series are by Howard Zieff, an upcoming photographer presented to AD&SN readers in August, 1953.

SHOULD'VE BOUGHT TWO!

**Reads faster
and liveller!**

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER

Spring Session Registration Pratt Institute Evening Art School

Associate degree and special programs in:
Advertising Art, Graphic Illustration,
Product Styling, Interior Decoration,
Building and Construction, Creative
Expression*

Technical workshops in:
Fashion sketching, rendering tech-
niques, lettering techniques, textile de-
sign and technical illustration



A special class in abstract painting is taught
by Adolph Gottlieb as part of the course in
creative expression.

Spring session February 7-June 3 • Registration begins January 31 • Tuition \$17.50 per credit

LAST DATE FOR REGISTRATION WITH CREDIT, FEB. 21

To receive a catalog or for further information, write or phone the Secretary,

EVENING ART SCHOOL, PRATT INSTITUTE

215 RYERSON ST. B'KLYN 5, N. Y.

MA 2-2200

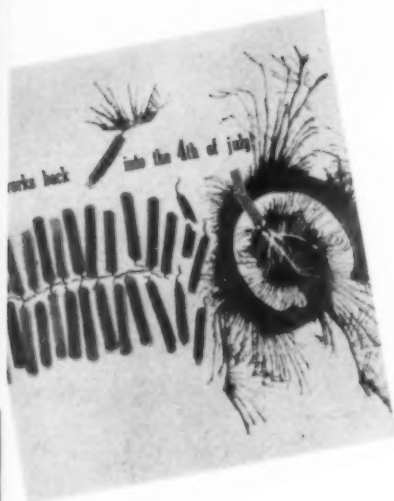


act

Every month, Art Director & Studio News sells more art and photography than any salesman.

why? Because AD&SN visits with over 6000 buyers
of art and photography every month. (Total circulation, 7300)
It gets results.

New York: Morton Bryer PL 9-7722 43 E. 49th St., N. Y. 17
Chicago: Ken Moeller Riverside 7-1630 1 Riverside Rd.



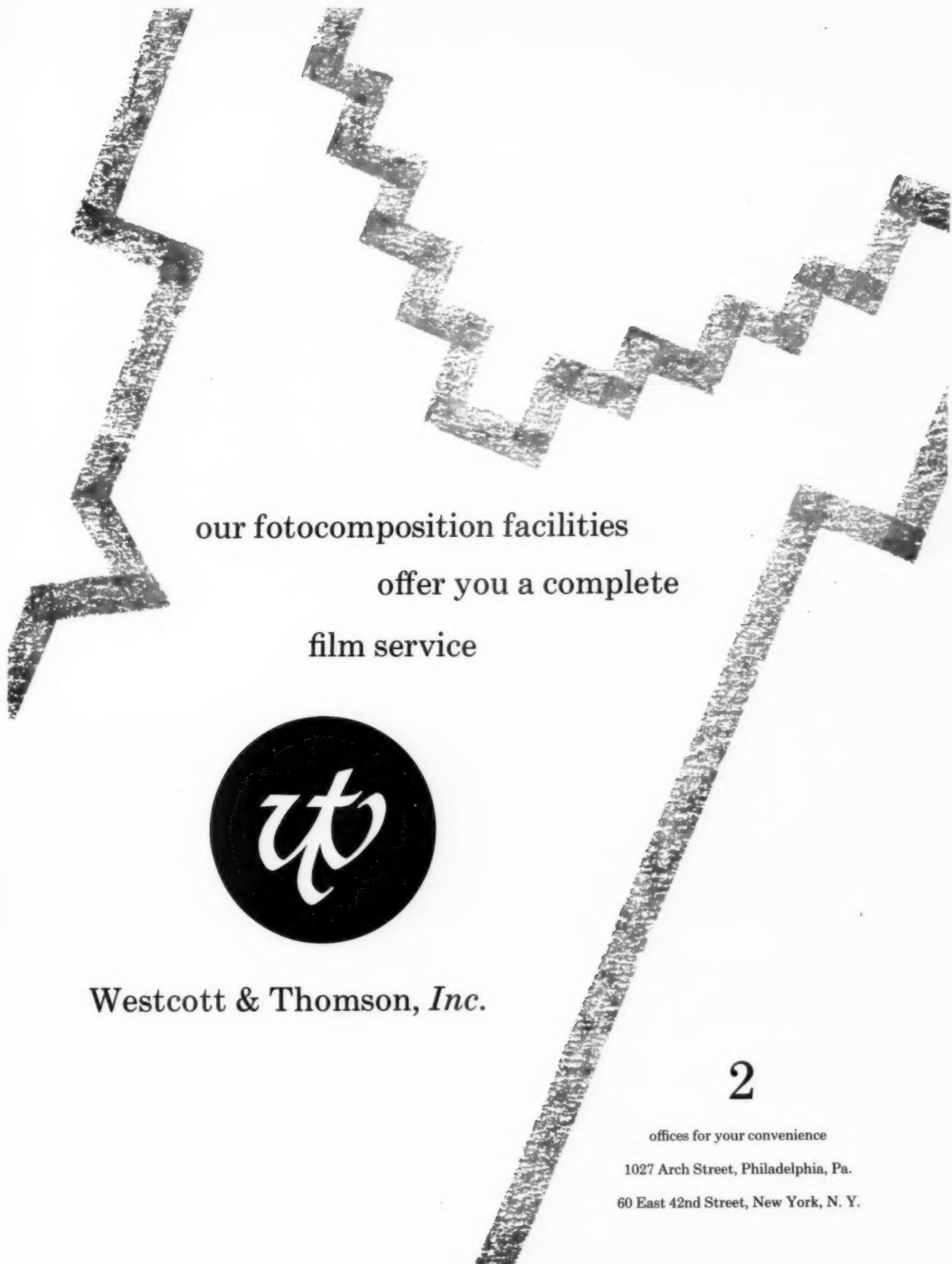
upcoming artist



Brooklyn born Tom Courtois won prizes in contests sponsored by the Society of Illustrators, N. Y. Cancer Society, National Scholastic Competition, Collier's, Seventeen, and Boy Scouts of America . . . among others. Final push into an art career, two scholarships to Pratt Institute.

As a pro, Tom is working with Cipe Pineles at Charm magazine doing editorial layouts and designing promotion pieces for Charm. The latter offer great freedom and opportunity for experimental design. As a free-lance Tom has worked for The Wool Bureau Inc., the AIGA, National Broadcasting Co., and several others. Recent awards include three awards in the 1954 AIGA Exhibition. For three consecutive years Tom has had his work included in the exhibition of the New York Art Directors Club.





our fotocomposition facilities
offer you a complete
film service



Westcott & Thomson, Inc.

2

offices for your convenience

1027 Arch Street, Philadelphia, Pa.

60 East 42nd Street, New York, N. Y.

"East Side, West Side -
All around the town"

Fredrix
For Artists' Needs

3 STORES CONVENIENTLY
LOCATED to serve you
quickly and efficiently.
FAIR PRICES SINCE 1868

DISTRIBUTORS of all famous
brands including

ARTYPE • BOURGES • COLOR-AID
GRUMBACHER • KRYLON • STRATHMORE
WINDSOR & NEWTON • ZIP-A-TONE

IN NEW YORK
E. H. & A. C. FRIEDRICHS CO.

- 37 EAST 28th STREET
LEXington 2-0300
- 40 EAST 43rd STREET
MURray Hill 2-2820
- 140 WEST 57th STREET
Circle 7-6607

IN PHILADELPHIA
HENRY H. TAWS, INC.

- 1527 WALNUT STREET
RIttenhouse 6-8742

PHONE FOR PROMPT SERVICE

DAVID DEAN
Color Labs

For

GIANT
COLOR FILM
TRANSPARENCIES
AND PRINTS
Sheet Film Dupes
35mm. Dupes
Ektachrome
Processing
Polychrome
Short Run Printing

MURray Hill 9-3770

420 LEXINGTON AVE.

ONE OF
America's
Most
Complete
Color
Photographic
Laboratories
COMM. LAB.
Ask Copy for
Stamford, Conn.
Stamford 4-3773
GRAYBAR Bldg.
N.Y. 17

RI 6-1250



2006 Chancellor St. Philadelphia 3

announcements

AD
start saving the
you looking for 34!
invitations?
entries due March 1st.

News

(continued from page 32)

Met opens 30 galleries

After four years of rejuvenation, the New York Metropolitan Museum of Art has opened 30 more new galleries. This brings the total to 135 reconstructed exhibition rooms since the transformation began. The new gallery area is devoted to post-Renaissance European decorative art and has four new English and French period rooms.



Aquascutum...
for any weather, the world over!

Superbly smart in sun or shower... your Aquascutum lets the weather decide if it's a raincoat or topcoat. Versatility is but one of Aquascutum's exclusive traits. Its indelible air of quiet correctness... rugged vigor... unmatched perfection of tailoring... are known the world over—since from more than a century of fine British craftsmanship. Today, Aquascutum coats are imported from England by America's outstanding stores and shops. Prices from \$89.50... and as luxurious as you wish. Aquascutum Ltd., 330 5th Ave., N. Y. 1, N. Y. CHickering 4-0097.

Art approach is different

This Aquascutum raincoat illustration was done in pen and ink by Jo Spier. Fred Swackhamer of Donahue & Coe (New York) was art director. Ad appeared in the New Yorker.



Grauman joins Kling as v.p.

Roger Grauman, president of C. R. Grauman Studios, Chicago, has joined Kling Studios as vice president and account executive.



New AD at Saks Fifth

Brad Jernigan has been appointed art director of Saks Fifth Avenue and all its stores throughout the country. For the past six years Mr. Jernigan has been assistant art director for Lord & Taylor.

He replaces Juke Goodman who has resigned after 12 years to do free-lance and consultant work.

(continued on page 66)

LOOK for the embossed seal



THEN look at the savings

**GRUMBACHER
ARTISTS'
HARD-SIZED WHITE
BRISTOL
BOARDS**

Made in 1-2 and 3 pasted plys
... in Kid and Plate Finishes

13¢ a ply
LESS IN PKG. LOTS

Ask FOR FREE SAMPLE BOOK
AVAILABLE AT YOUR FAVORITE ART STORE
M. GRUMBACHER
INC.

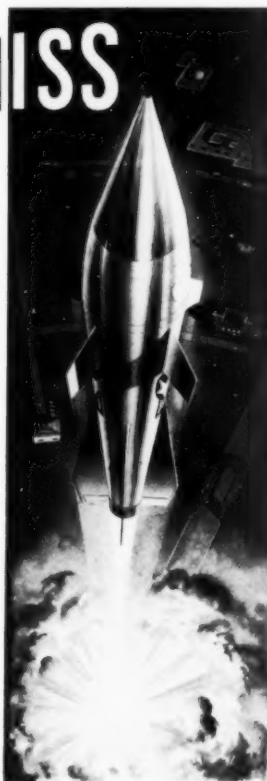
482 WEST 34th ST., NEW YORK 1, N. Y.

YOU JUST CAN'T MISS

REALISTIC ART
industrial
aircraft
ships
engines
electronic
cut-a-ways
still life



145 EAST 52nd STREET
NEW YORK 22, N. Y.
EL DORADO 5-3985



When

it's important

to have a brush

that snaps back

to a perfect shape

and a firm, fine point

after each stroke . . .

when you want a brush that will obey . . .

then demand

the brush

specifically designed

to answer

your needs . . .

Delta's

"Jewel"



Delta's "Jewel"—"Gold-Tip" Series

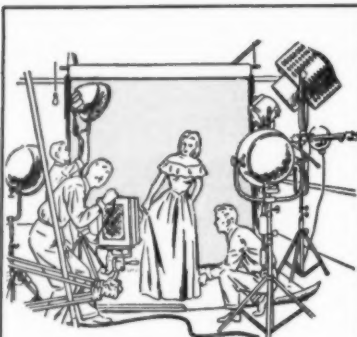
Genuine selected red sable water color brushes.

Size:	000	00	0	1	2	3	4	5	6	7	8	9	10
Price ea.:	.80	.80	.90	1.00	1.20	1.50	2.00	2.50	3.25	5.00	7.00	8.00	10.00

Write for FREE booklet: "Illustration, Retouching, Lettering with the Red Sable Water Color Brush"

delta

brush mfg. corp.
119 bleecker st.
new york 12, n.y.



SAVAGE WIDE-TONE BACKGROUND PAPER

A choice of 36 brilliant colors, carefully selected for the photographer's use, for backgrounds, props and platforms. Durable and economical. Can be used easily and quickly over and over again. Ideal for Color and Black & White. Available in rolls: 107 inches x 12 yards and 107 inches x 50 yards. Sample Color Chart FREE upon request.

SAVAGE MAT - MOUNTS

Made of finest white pulp mat board and suitable for wet or dry mounting. Hand-bevelled by skilled and experienced mat-cutters, a SAVAGE Mat-Mount is the finishing touch to the effective display of a fine print. Available in white, buff and gray, with standard cut-out openings to fit all prints from 5 x 7 to 16 x 20, vertical or horizontal.

SAVAGE MAT - BOARDS

Perfect for hand-cut bevelled mats and for wet or dry mounting. Available in three color combinations: white and buff, white and gray or white and black; and in two surface finishes: Pebbled or Antique. Supplied in all standard sizes for exhibition, salon, home and display purposes.



NATIONAL ARTIST MATERIALS CO., INC.
480 Lexington Ave., New York 17, N. Y.

News

(continued from page 64)

Display specialists to exhibit

Show for Shows, a new trade show, will be sponsored by the Exhibitors Advisory Council March 8-10, 1955. To be held in the 69th Regiment Armory, New York City, this unique promotional venture will provide display builders, designers, materials manufacturers the opportunity to present their sales messages to trade show exhibitors and display buyers. Zig-zag aisle patterns will be employed, and for the first time the much discussed cubic content method of display construction will be used.

Additional information may be obtained from Richard Rimbach, Exhibit Director, Show for Shows, 845 Ridge Ave., Pittsburgh 12, Pa.

SPPA elects Grant

Milton Grant, Silk Screen Process Inc., Cleveland, was elected president of the Screen Process Printing Association, International, at the Fall convention. Vice president is Ralph Karsten, Screen-Flock Industries Inc., Chicago. F. O. Brant, Velvetone Co., San Francisco, was named treasurer.

Regional vice presidents are Albert Basse, Albert Basse & Associates, Boston, Eastern Region; Brenton E. Brown, Brown & Gage, Inc., Cleveland, Northern Region; Harold Beaver, Big Beaver Specialty Co., Royal Oak, Mich., Central Region; Ted McAteer, Ad-Arts Co., Atlanta, Southern Region; R. C. Ragan, Glendale, Calif., Western Region and Leonard Gorelick, Supreme Displays, New York, International Region.

Detroit art lectures explore design

Modern Design is the theme of four illustrated lectures sponsored by the Metropolitan Art Association at the Detroit Institute of Arts. Three sessions remain in the series.

Ruth Reeves will speak on Design in the Field of Crafts at the February 23 meeting. On March 16 Walter Dorwin Teague will give a lecture entitled Design has Deep Roots. The final lecture is by David Hare on Looking at Art, April 13.

Lectures begin at 8:00 p.m.

General admission is \$1.75, \$1.00 for students.

(continued on following page)

I'll do
almost
anything
for my
clients



I've
got one
who
thinks he's
napoleon

Ken Welch

the bonart studio
207 EAST 43rd STREET
oxford 7-0946

HARRY C. DECKER, INC.

CARBRO & DYE TRANSFER
FROM TRANSPARENCIES
AND SEPARATION
NEGATIVES

MU 5-4295

404 Fourth Ave. - Room 1507

PHOTO REPORTAGE

any event • storywise VIP's

JACK CALDERWOOD

417 E. 61 • NYC 21 • TE 8-8429



120 W. 50th St., New York, N. Y. PL 7-5090

News

(continued from preceding page)

Art school booklet

Plan and outline of three-year certificate courses in advertising design, fashion illustration, and interior design is given in new booklet about Jamesine Franklin School of Professional Arts. For copies, write the school at 160 E. 56th St., New York 22, N. Y.

Lithographic information available from LNA

Lithographers National Association has a set of educational material that it regularly supplies to graphic art students. This material is also available to art directors and production men. For copies, write the LNA at 420 Lexington Ave., New York 17, N. Y. The following are available:

Lithography's Place in Printing Production, a four-page informational folder gives the six basic reasons for using the offset process. Outlines use of process and advantages.

The Story of Lithography—four-page brochure outlining its invention, development, and the "how" of today's methods.

Films—List of 16mm motion pictures and one 35mm slidefilm on the lithographic process—how it works and its advantages.

Speaker's Outline for talk on the lithographic process. Helpful in connection with showing of sound film, *How To Make A Good Impression*, which shows the steps in lithographic production.

Lithographic Production for the User—detail on methods, platemaking, make-ready and press production methods; press and paper sizes; reasons for frequent economies in time and cost, etc.

Offset Close-Ups, an analysis of six current promotion pieces showing why offset was used. (Reprint)

Perfect Copy for the Offset Camera. (Reprint)

What the Art Director Should Know about copy preparation to keep offset plate costs to a minimum, and what the artist should know about accenting detail in one-color work for tone reproduction on rough-textured papers.

Artist's Mechanical Color Separations.

The use of Photo Prints of Art Work for the Mechanical Paste-up. Proportioning color art work.

Conversion of Letterpress color plates for production by offset lithography (by means of black proofs of each plate). Integrating the complete campaign with

(continued on following page)

anywhere in the world...with rear screen projection...



what's new!

MODERN ROMAN
LIGHT 457

Beautiful sterling patterns
for a Christmas bride

MODIFIED DIDOT
BROAD-LIGHT 439

The "American Modern" look
in brilliant new sterling

Techni-Process Lettering

305 EAST 45th ST. N.Y.C. 17 · MU 4-7981

FOR BRILLIANT, INTENSE TONES
DR. PH. MARTIN'S
RADIANT CONCENTRATED COLORS
exclusively formulated for
designer,
illustrator
artist
In 28 colors
perfect for pen,
brush, or airbrush.
Dealers write—
B. ARONSTEIN & CO.
40-28 149th ST., FLUSHING, N. Y.

entries due
March 1st.
34!
34!

If you are seeking results



which reflect the ultimate



in creative and technical skill



throughout every phase of photography



... you can find all this



and more at ...

Peter Dant

PHOTOGRAPHIC ILLUSTRATION

2550 HAVERFORD ROAD, ARDMORE, PA.

News

(continued from preceding page)

publication advertising without duplicating color plate costs for parts or different sizes of same art work (*Reprints*)

Poster Production — the preparation, production, sizes, etc., of outdoor posters. (*Reprint*)

The Use of Artist's Ben Day Tints and screened photo prints for rough tone work without cost of halftones; preseparating color art by use of Bourges Color-tone sheet overlays.

Memorandum On Halftone Screens suitable for printing various types of paper stock by the three major printing processes.

Composition Methods That Reduce Costs: Heads and subheads by desk-type photographic composing machines, pantograph instruments, paper letters; camera composition from trade shops. New faces in special typewriter composition; Intertype's Fotosetter quality photographic composition on film (*with specimen*), and studio makeup method from repro galley proofs.

REPRINTS AND PROMOTIONAL MATERIAL

Mail-Order Catalog Production.

The Creation & Production of Advertising Displays. (*Booklet*)

The Making of a 24-Sheet Poster. (*Booklet*)

Point-of-Sale Promotion.

Window Displays.

Posters.

Package Case Histories.

Methods of Stimulating Sales.

Percent of Advertisers' Appropriations Spent On Dealer Helps. From Federal Trade Commission's Report. Distribution Costs & Media. Part 5.

Sample Book of Offset Papers (Champion's Wedgwood); sample book of uncoated Cover Stocks which will take fine halftones by lithography.

Illustrated Catalog of Winners in the LNA Annual Lithographic Awards Competition.

Specimens of Lithography; please indicate types desired.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.



J. J. Becker

480 Lexington Avenue, N.Y.C.
Eldorado 5-3696



Products for the Artist!

ROTO-TRAY

A revolving receptacle for artists' and craftsmen's tools. Holds every item you can reach for in a day's work within its 10-inch circle—brushes, pencils, ink, erasers, instruments, etc. Eliminates bowls, boxes, and cans that clutter up your work table—keeps your tools handy and your working area neat.

No. 9893—Roto-Tray \$4.95

BOUND SKETCH BOOKS

Simulated soft leather covered book contains 200 pages of a fine quality bond paper for sketching.

No. 186A	8 1/2 x 11	\$1.00
No. 186B	8 1/2 x 11	1.60
No. 186C	11 x 14	2.50
No. 186D	14 x 17	3.50

America's Largest Art Supply Center
ARTHUR BROWN & BRO., INC.
2 W. 46th St., New York 36, N. Y.

booknotes

THE GROWTH OF THE BOOK JACKET, Charles Rosner. Harvard University Press. \$4.00.

Charles Rosner is Joint Editor of *Graphis Annual*, a British art director, and contributor to *Graphis* and to *Penrose Annual*. Book surveys earliest known jackets, investigates problems of publisher and designer in developing the right jacket for different kinds of books, and summarizes major trends of book jacket design in leading countries. Has 226 illustrations.

LAYOUT FILE. Harry B. Coffin. Moore. \$2.00.

For the designer, advertiser and buyer of printing there are 1,333 sketches to illustrate some of the layout styles that might be used for mailings, catalogs, folders, posters, packaging materials, displays, booklets, and dozens of other categories. A book of idea starters, each section is a reprint from an American Printer series by the author.

THE TECHNIQUE OF ADVERTISING PRODUCTION, Thomas Blaine Stanley. 2nd Edition. Prentice-Hall. \$6.75.

A new and up-to-date revision of this basic text. Indexed, packed with practical data, tables and charts and diagrams. Written for both the student and the art and production departments. Valuable as a reference book as well as for its explanations of the graphic arts processes and materials.

HELPING YOUR CHILD'S EMOTIONAL GROWTH, Anna W. M. Wolf and Susanne Szasz. Daubaday. \$5.00.

A pictorial guide for parents. Contains 400 intimate and informative Szasz photographs tracing the development of the child from infancy to preschool age. Pictures are of actual family situations, photographed in their own homes.

FINNISH ARCHITECTURE & ALVAR AALTO, E. and C. Neuenschwander. Praeger. \$9.00.

A pictorial presentation of current Finnish architecture and the influence of Alvar Aalto on it. More than 300 photos, plans and detailed layouts.

HOW TO DRAW WITH THE LIGHT TOUCH, Doug Anderson. Sterling. \$3.50.

Readable, informative, illustrated with work of leading "light touchers." More than a how-to book, it shows off a wide variety of light styles.

(continued on page 76)

layout

design

lettering

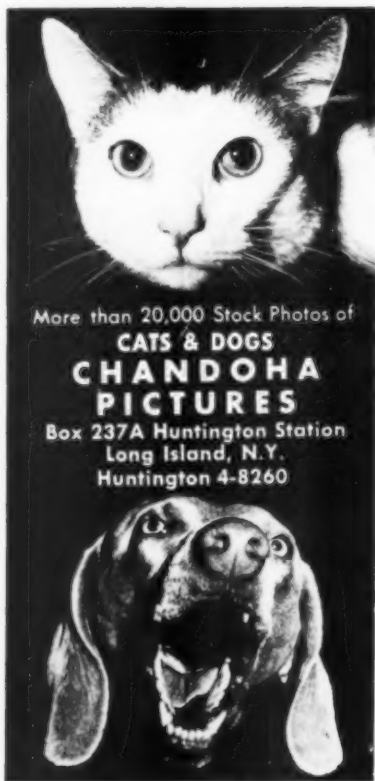
mechanicals

Lewis Associates

104 EAST 40th STREET
NEW YORK 16, N. Y.

Murray Hill 9-7952 • 3 • 4





color
black & white

RETOUCHING

Hersh-Mastro Studios Inc.

4 W. 40th Street, New York, N. Y.

CH 4-8864

JOSEPH MAYER CO, Inc.

artist's materials . . . sign painter and displaymen supplies . . . silk screen materials. Agents for **The International Cutawl - Balopticon**.
5-9 UNION SQ. • N. Y. 3 • AL 5-7644

look for 34!
invitations.
entries due
March 1st.



trade talk

ART DIRECTION CHICAGO: Earl Barnett to Kling as AD

. . . DALLAS: Marvin A. Krieger, art director of Rogers & Smith, has been elected v.p. . . . DETROIT: William F. Simpkins to AD, Grant Advertising; was with LaDriere Studios . . . Lawrence Sheridan from R. L. Polk & Co. to Campbell-Ewald as group AD . . . LOS ANGELES: Rhoades & Davis named Arthur Stern AD and production supervisor; he was formerly AD of Factor-Breyer . . . Rick McBride to Guerin, Johnstone, Jeffries Inc. as AD . . . NEW HAVEN: Stephen R. Mills, formerly with Neary Advertising, is AD at Langeler Adv. . . . NEW YORK: James D. Herbert, member of the ADC, is president of the newly formed Rhode Island Federation of Arts . . . Charles Piccirillo named AD at Jerome Henry Roth . . . MacFarland, Aveyard & Co. appointed Dexter Briggs AD; was with Maxon . . . Hal Taylor to Fletcher D. Richards as AD for sales promotion . . . John Tolgo appointed executive v.p. in charge of all creative work at Biow Co. . . . David A. Karner, formerly AD of sales promotion at Fletcher D. Richards, is now creative director, Bryan-Elliott Co. . . . Tycho R. Weil named AD, Ross Roy . . . Ernest Costa from Carl Reimers to Morey, Humm & Johnstone . . . PHILADELPHIA: Thomas F. Bates upped to AD at Philco Technical Publications . . . SAN FRANCISCO: New ADs at Guild, Bascom & Bonfigli are Tom Kamifuji and Gig Gonella . . . TAMPA: Norval E. Packwood, Jr. from Leatherneck magazine as AD to Louis Benito Adv. in the same capacity . . .

ART & DESIGN CHICAGO: Joseph Mahoney, formerly

AD at Whitlock-Swigert, New Orleans, has opened his own ad art studio at 1 N. LaSalle St. . . . Art Directors' Service, art studio, has added two partners, Holmes Wilson and Robert J. Hutchison . . . DETROIT: Scarab Club held its 12th Annual Advertising Art Show last month . . . LOS ANGELES: Sales and Magnante Studio has been formed by Peter L. Sales and Bob Magnante at 1029 South LaBrea Ave. . . . NEW YORK: Herbert Roan appointed design consultant for Toys for a Year, Inc. . . . Adart Advertising Corp. to larger quarters in its same building at 120 W. 42 St., tripling space . . . Herschel Levit, artist-designer, has completed an assignment for a Chrysler color film; Levit also recently redesigned the magazine of the paint industry, "Paint" . . . Phil Greenhow Assoc. consolidated their operations in larger space on the 27th floor, 535 Fifth Ave. . . . R. Hunter Middleton of Ludlow Typographers named permanent chairman of the Aspen Design Conference 1955 . . . Paul Sherry Studios moved to 56 W. 45 St. . . . Arthur Shilstone's drawings were used in Nov. 22 issues of both Life

FREE CATALOG! NOW AVAILABLE!



The most complete catalog of its kind ever published! **Artists' Supplies, Silk Screen and Sign Supplies—Thousands of items listed!** Request must be on your company letterhead.

THE OHIO ART MATERIALS CO.
2174 E. 9th St. Cleveland 15, Ohio

e. denton morris
16 west 45 street, new york 19, n. y.
photo retouching and advertising art
leonard forray
PRESIDENT mu 7-4150

How Advertisers Use Photo-Reports



Illustrated booklet describes how Sickles gets pictures and reports for Advertisers and Editors
Send for free copy

SICKLES
Photo-Reporting Service
38 Park Pl., Newark, N. J.
Market 2-3966

FREE LANCERS!

We are expanding and need experienced artists. Call CU 9-5800 for appointment to show portfolio. Ask for Mr. Tridemas.

ADVERTISING ASSOCIATES
1503 Orthodox St., Phila. 24, Pa.

trade talk

and Sports Illustrated; rep is Estelle Mandel ... The **Graphic Point**, art and copy service, will begin operation as an agency ... **Michael Hetter**, charter member of the Artists Guild, recently had works shown in the Scarsdale Art Association, Westchester Arts & Crafts Assoc., and the Allied Artists of America, where his watercolor "Collapsed" won the Gold Medal of Honor ... **Chester J. Abend**, former chief of design and development at Braun-Crystal Mfg. Co., has formed his own Industrial Design Office at 19-20 147th St., Whitestone, L. I. ... **PITTSBURGH: Peter Muller-Munk**, industrial designer, has been elected president of the Society of Industrial Designers ... **ROCHESTER: Stromberg-Carlson Telephone Division** two page Christmas ad, designed by **F. Harned** (Charles L. Rumrill) and illustrated by **Ralph Avery**, was used by S-C as a Christmas card for personal business friends in the industry ...

AGENCIES CHICAGO: Jacobson & Tonne Advertising to its own building, 5710 W. Lawrence Ave. ... **Russell T. Gray** from 205 W. Wacker to 155 N. Wacker ... **HIGH POINT (N.C.): Bennett Advertising Inc.** moved to 208 E. Green St. ... **NEW YORK: Hening & Co.** now at 350 Fifth Ave. ... **Sudler & Hennessey** moved to 130 E. 59 St. ... **BBD&O** prefers to be called **BBD&O** ... **Mail Advertising Service Assn.** now at 55 W. 42 St. ... **G. R. Kinney** has selected **Anderson & Cairns** to handle their advertising ... **Feeley Advertising** from 489 Fifth to 2 W 45 St. ... **Michael Fain** moved to larger quarters at 299 Madison ...

ADVERTISING PROMOTION

William L. Kurtz now assistant to the president, in charge of advertising and new product development and to board of directors, W. W. Sly Mfg., Cleveland ... **Robert M. Heaton** to AM of Cedar Rapids Block Co. ... **Marvin E. Smith** to AM and SPM of Cullom & Gertner Co., Atlanta and Nashville ... **Howard G. Haas** named v.p. in charge of advertising and sales promotion, Mitchell Mfg. Co., Chicago ... **Ray S. Dau** appointed assistant director of advertising, Norge division of Borg-Warner ... **Robert L. Showmaker** to manager of new sales promotion dept., DuKane Corp., St. Charles, Ill. ... **Don Zuehlendorff** now AM, Sherman Products, Royal Oak, Mich. ... **Eskimo Pie Corp.** named **Robert H. Koeble** AM ... **Royal Alderman**, formerly v.p. at McCann Erickson, to v.p. and coordinator of advertising, public relations and sales promotion, Valley National Bank, Phoenix ... **Harold J. Ackley** named AM and SPM; Sunkist Products division, Sunkist Growers, Ontario, Calif. ... **Richard E.**

ENLARGE A

POSTAGE STAMP

OR REDUCE A LARGE PAINTING

Speedily produces most brilliant projections of amazing clarity DIRECTLY onto ANY drawing.

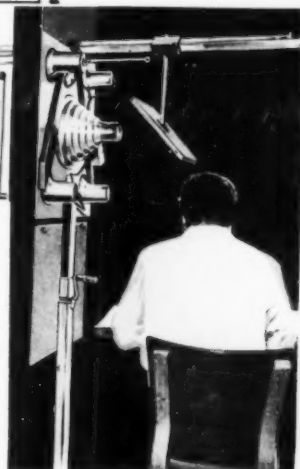
Grafikon CUTS PRODUCTION COSTS—helps meet deadlines.

Grafikon is the MOST VERSATILE of all projectors and comes to you with its own "DARK ROOM"—no need to turn off lights—no need to pull down blinds! Just step into the handy Grafikon booth and complete actual finishes or produce snappier layouts or sketches in just a fraction of the usual time.

Surprisingly LOW-PRICED. Send for literature today.

grafikon *opaque*
PROJECTOR

SEE YOUR DEALER OR WRITE
THE GRAFIKON COMPANY
8026 SANTA MONICA BLVD., LOS ANGELES, CAL.



FOR BETTER RECEPTION



TV ART by **Edstan** 40 WEST 57 ST.
PLAZA 7-1820

Color Retouching

Exclusively
on Dye Transfer
and Carbro Prints

Kennett Studio

139 E. 52 St. N. Y. C.
PL. 8-0542

WHO SPECIALIZES
IN COMIC STRIP
ADVERTISING?



JOHNSTONE and
CUSHING!
292
MADISON AVE.
N.Y. 17, N.Y.

remember the 34!
entries due March 1st.

WECO Studio

EVERY COLOR



CAN BE
MATCHED BY *Flexichrome*

WECO STUDIO • 14 EAST 39th ST. • MU 5-1864

Associated Artists

296 BOYLSTON STREET, BOSTON
COMMONWEALTH 6-7560

Absolutely the most

SAVE MONEY
ON COLOR PHOTOS
OF FOOD!

FRITZ CREATIVE SERVICES
217 Spring House Lane
Merion, Pa.

Do you need top-quality food photography but find the prices of big-city photographers too rough on your budget? Then we're for you! Finest equipment; food styling by our nationally-recognized home economist; smart "props" because we're near Philadelphia and New York; low prices because we don't pay big-city rent and don't have to put on a fancy front. Our photos work for the national magazines, national advertisers and prominent advertising agencies who are among our clients. (List upon request.) Write for information about our facilities, qualifications and working methods. If you want a quotation, send along a rough layout or a brief description of what you have in mind.

trade talk

Hamm now AM and SPM at Colson Corp., Elyria, Ohio . . . **Walter T. Rogers** appointed AM and SPM, Sturtevant division, Westinghouse Electric . . . **William F. Haddon** is now manager of advertising and sales promotion, Western Machinery Co., San Francisco . . . **Eldon Robbins**, formerly with John Bean division, Food Machinery & Chemical Corp., to Evinrude Motors, Milwaukee, as AM . . . **Charles E. Darwent** from Tru-Aide to Converted Rice Inc., Houston, as AM . . . **Hoffman Radio Corp.**, Los Angeles, named **George M. Hakim** director of advertising . . . **Stuart S. Cheney** upped to v.p. of sales, advertising and merchandising, Kroeler Mfg. Co. Ltd., Stratford, Ont. . . **Les A. Wainwright** from D'Arcy to Molson's Brewery, Toronto as AM . . . **Holder N. Collier** from Schwenck & Baker to Bankers Life & Casualty, Chicago . . . **John R. McCall**, formerly with Arnold Schwinn to the advertising dept., American Photocopy Equipment Co., Chicago . . . **Clarence A. Kelso** now AM, export division, Chrysler Corp. . . **Tad R. Meyer**, named director of advertising and sales promotion, Nekoosa-Edwards Paper Co., Port Edwards, Wis. . . **Charles Cabana, Jr.** now AM and SPM, Stanhony Corp., L. A. . . **William F. Siegel** joined Coty Inc. as ad director . . . Youngstown Kitchens, Warren, Ohio, made the following appointments: **J. W. Gimbel** in charge of cooperative advertising; **D. F. Sembach** director of marketing; **M. L. Ondo** to general manager in charge of sales; **Marshall Adams** remains as advertising consultant . . . **Frank Farrell**, art department manager of Lennen & Newell, named director of advertising for Nichols & Associates, New York . . . **Frank A. Sullivan** to radio sales manager, Western Electric; **Rod Kerschenstein** to sales promotion manager . . . **Richard D. Groberg** to AM, Hussco Shoe Co., NYC . . . **Miss Gloria Dangler** named advertising and promotion director Melton Corp. . . **Charles B. Strauss** to AM and SPM of Sacony Fashions . . . **Thor Corp.** named **Robert F. Kaufmann** to director of public relations and sales promotion . . . **Kurt Lassen**, formerly an AE at Young & Rubicam, to Seventeen as promotion director, a new post . . . reorganization at IBM: **R. M. Bury**, director of sales promotion, takes on display, exhibit, advertising and information programs; **H. T. Rowe** is in charge of information activity; **J. C. Constable** to ad manager . . . **William C. Jordan** is SPM at American Safety Razor Corp. . . **Stephen E. Kelly** to ad manager, a new post, Sports Illustrated . . . **Alfred Soman**, formerly with National Process and Western Printing, is now SPM at Brett Lithographing Co., L. I. C. . .

CAMPAIGNS Fedder-Quigan Corp. will start a \$1,000,000 campaign this year for its air conditioners.

AMERICA'S LARGEST MESSENGER SERVICE

15 Branch Offices

250 Messengers

Over 100 Trucks

- Two Freight Terminals
- Bonded Employees
- Full Insurance
- 24 Hour Service



MERCURY
MESSENGER SERVICE **TRUCKING SERVICE**
LEXINGTON 2-6000

MERCURY SERVICE SYSTEMS INC.
461 FOURTH AVENUE NEW YORK 16, N.Y.



As You Like It
FROM ONE SHOT OR
SEPARATION NEGATIVES
OR TRANSPARENCIES
EITHER FACSIMILE OR
EXTENSIVE ALTERATION
OF COLOR

Peterman COLOR
LABORATORY
149 WEST 54th STREET,
Circle 7-1747

Kurt H. Volk, Inc.
TYPOGRAPHERS
228 East 45th Street
New York 17, N.Y.



trade talk

Electrical Engineering will carry the "first invisible ad in history" (first page of 4 pp. insert) which dealers will have to heat to bring out invisible ink. BBDO is the agency . . . **Foster Grant Co.** will start their first consumer campaign for sun glasses, through Fairfax Inc. Will spend \$25,000, chiefly in mags . . . battle of the brands in the electric shaver field will see \$100,000,000 spent this year. **Schick, Remington** and **Sunbeam** may boost their budgets to contend with two newcomers, **Ronson** and **Bulova**. Remington has \$2,300,000 budgeted through Y & R and Leesford; Schick has allotted about \$3,000,000 and moved to Kenyon & Eckhardt . . . November 2 Washington State voted overwhelmingly against prohibition of beer and wine advertising on tv between 8 a.m. and 10 p.m. . . . Schenley is promoting the newly imported **Canadian Schenley OFC** . . . advertisers and media stepping up their efforts to offset seasonal slump with Mademoiselle leading off in their Heart of Fashion promotion this spring . . . Quaker Oats scheduled big drive this month for its new one-minute **Quick Quaker Oats** using Life, Better Farming, Household and Ladies' Home Journal and Sunday supplements . . . **Stetson** is breaking away from the traditional color ads to b & w photography in a natural setting and high fashion approach. Kenyon & Eckhardt is the agency . . . Carrington & Co. is launching a new Canadian whisky, **Carrington's Reserve** through Whitebrook Co. . . . **Revlon** is introducing a new fashion color, Queen of Diamonds, in the lipstick battle. More very-red color pages have appeared in Glamour, Mademoiselle, Harper's Bazaar, New Yorker, Vogue and Life. William H. Weintraub is the agency . . . from Nov. to June 1955 **The Florists' Telegraph Delivery Assn.** will have 45 insertions in 8 consumer magazines and newspapers in 239 cities plus 12 insertions in hospital and nurse publications and 25 Canadian newspapers. It is estimated that 80% of all U. S. families will be covered, somewhat less in Canada. Counter cards will tie in. Grant Advertising is handling the account . . .

PHOTOGRAPHY Color Illustrators Inc. increased facilities in recent move to 4 E. 48 St., NYC . . . **Paul Dzurella Studios** moved to 612 Third Ave., NYC . . . **Robert Sable** has joined the staff of Kling Film Productions, Chicago . . . **Sal Terzo** now with Jerome Henry Roth Art & Production Service . . . **Paul Wing Studios**, NYC, expanded their shooting area by adding a third studio at 480 Lexington and have also installed a new Republic Steel kitchen . . . **Kurshan & Lang** increased their space by adding the entire third floor at their present location, 10 E. 46 St., NYC . . . **Leigh Charell**



USE IT AS A WATER COLOR!

USE IT AS AN OPAQUE —

EXTRA BRILLIANT! SMOOTHER!

MATTE FINISH! PERMANENT!

SUPERIOR IN COVERING POWER!

AND

IT'S A FINE ARTS' COLOR!

IT'S A DESIGNERS' COLOR!

IT'S AN ILLUSTRATORS' COLOR!

IT'S A COMMERCIAL ART COLOR!

IT'S THE ALL-ROUND COLOR!

In the *Rembrandt* tradition.
NO BETTER WATER COLOR MEDIUM
AVAILABLE IN ALL THE WORLD!



Ask Your Favorite Dealer

TALENS & SON, INC.
UNION, NEW JERSEY



JOSEPH PEDI
lettering

lynn studios • advertising artists
343 lexington ave. • lexington 2-6533

Another Charles
COLOR PRINT
Charles COLOR LAB & STUDIO
800 LEX. AVE. TE 8-7525 N. Y. C. 21

If the 341 is in '55 (and it is)
have your proofs ready



trade talk

Studio to 2 W. 37 St. . . Roy and Doris Pinney. N. Y. photographers, have gone into TV film production. On assignment from **Photo-Library, Inc.**, they recently went to Florida to create and produce an underwater nature film series for TV use . . .

TELEVISION **Guild Films Co.** will move to larger quarters at 460 Park Ave., NYC . . . **John David Held**, previously with Ketchum, MacLeod & Grove, joined Calkins & Holden as radio-tv producer-director . . . **Charles Powers** to McCann-Erickson, radio-tv dept., to produce live commercials . . . **CBS-TV Film Services** moved to 524 W. 57 St., NYC . . . **William G. Scharpf**, formerly with NBC, is co-director of radio-tv dept., Guild, Bascom & Bonfigli, San Francisco . . .

PRODUCTION **Grace Letter Co.** moved from 5 E. 47 St. to 77 Fifth Ave., NYC . . . **Marjorie A. Rapp**, formerly with Philadelphia Bulletin and Lamb & Keen, is PM at Hening Co., Philadelphia . . . **James R. Tomlinson**, formerly with Walsh Adv., to production dept., Campbell-Ewald Co., Detroit . . . **Howard F. Larsen** to adv. PM of Evinrude Motors, Milwaukee . . . **Gunther F. Feige** from Cecil & Presbrey to the McCarty Co., NYC . . . **Collins, Miller & Hutchings**, Chicago photoengraver, moved to larger quarters at Lake St. & Wacker Drive . . .

TYPOGRAPHY London, England, **Times** is the winner of the first Annual Award for Newspaper Design, the British prototype of the Ayer Award in the U. S. . .

MEDIA **Baton Rouge Advocate** is distributing **Parade**, beginning this month; this brings **Parade's** circulation to 6,392,740, with no rate increase . . .

EXHIBITS **Associated American Artists Galleries:** Jan. 3-22, oils by Frederic Taubes; Jan. 24-Feb. 7, to be announced; Feb. 7-26, Glen Krause, oils and watercolors . . . **New York Public Library:** thru Feb. 15, Prints by Andre Racz and Louis Schanker, over 60 prints, b&w and color . . . **Limelight** (91-7th Ave. So., NYC): Exhibition and sale of photography of Bernice Abbott, Ansel Adams, Edouard Boubat, Bill Brandt, Brassai, Manuel Alvarez Bravo, Harry Callahan, Imogen Cunningham, Robert Doisneau, Robert Frank, Isiz, Lisette Model, Gotthard Schuh, W. Eugene Smith, Paul Strand, Jacob Tuggener, Sabine Weiss, Edward Weston and Minor White . . . **Museum of Modern Art:** thru Feb. 20, Modern Master Prints of Europe; Jan. 26-May 8, Family of Man, exhibition of pho-

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tography from all over the world; Feb. 9-Mar. 20, Paintings by Italian Children, from the children's art school in Milan, the Mazzon School; thru Jan. 23, 1st floor exhibition of paintings from the Museum collection; thru Feb. 6, 3rd floor paintings from Museum collection . . .

DEATHS Joseph Metzger, cartoonist and illustrator for the Philadelphia Bulletin . . . Robert Mackay, 61, art director, Hitchcock Publishing Co., Wheaton, Ill.

editorial

(continued from page 5)

may stay level or even taper off.

Big studios get bigger. Through all the ups and downs, trend shifting and what have you, this trend goes on. Basic to this are the growing responsibilities of the AD. He has less and less time to worry a job through. He more and more relies on the service of the studio. This trend is a coast-to-coast affair. Even Los Angeles, a free-lance citadel, has been affected.

Toughening business competition has altered the subject matter of illustration. Instead of the pretty girl the ad manager now leans toward a mechanical rendering of his product. He wants product and package identification and visual liason with TV and point-of-purchase.

All in all, volume and price remains high. Style is changing. Competition is intensifying.

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booknotes

(continued from page 69)

MASTERS OF MODERN ART, The Museum of Modern Art. \$15.00.

Commemorating the 25th anniversary of the Museum, this oversize book features 356 plates of the best or most characteristic works in the Museum's collection. 77 are shown in full color. Lucid text provides understanding of the major masters and movements in the visual arts during the past 75 years.

Book was printed in the Netherlands. Color photography by Frank Lerner, New York. Edward L. Mills designed the book and Charles Oscar the cover paper. Black and white pages are printed in gravure. Color plates are on coated paper and are tipped on.

THE FACE OF NEW YORK, Feininger and Lyman. Crown. \$5.00.

Andreas Feininger and Susan E. Lyman have put together a pictorial record of New York City, as it was and as it is. Prints and contemporary photographs of the same scene at different periods in the city's history plus a running commentary produce an inspiring and informative record.

PICTORIAL HISTORY OF THE WILD WEST, James D. Moran and Paul Sann. Crown. \$5.95.

Photographs and prints capture the flavor of the old West and supply the eye with much "research" material on people, clothes, scenes. Never before published pictures are from private collections, historical societies, newspaper files, museums, railroad companies and detective agencies. Also included are pictures by great artists of the West, including Frederic Remington.

ARCHITECTURALLY SPEAKING, Eugene Raskin. Reinhold. \$3.50.

A clear, entertaining defining of twelve widely used and bandied art terms plus some Robert Osborn illustrations. There's a chapter for each term: architecture, style, unity, scale, rhythm, originality, proportion, sequences, composition, functionalism, character and honesty.

THE ART OF PRIMITIVE PEOPLES, J. T. Hooper and C. A. Burland. \$7.50. Philosophical Library Inc.

An everyday language presentation of "bizarre and beautiful" primitive art. Text reviews cultures of the people who made the 100 pieces illustrated and explains how they were made. Covers all areas of the world.

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TRAVELING BY CAR. A Family Planning Guide to Better Vacations. Carol Lane. Simon and Schuster. \$1.00.

Author, Women's Travel Director, Shell Oil Co., has written and illustrated a practical book of tips for the car traveler. Designed to make the family sojourn better on the budget, the temperament and the education, this paper bound book will fit in the glove compartment of the car, ready to deal with problems of the touring infant, overheated engine, cleaning the campsite, or finding the right motel. Line drawings throughout the book are delightful.

THE CONTEMPORARY MOUSE, A Fable for Art Lovers. Patricia Barnard. Coward-McCann. \$2.50.

Micrinus, the contemporary mouse, pursues culture in the Boston Museum of Fine Arts. Portrayed in line drawings, he wanders about through the Museum encountering animals of the past, shown in photographs by Edward J. Moore, Museum staff photographer. The story is amusing and informative and the drawings by Constance Jean Dowling enhance the charm of this little mouse's search for monumentality.

ART OF ASIA, Helen Rubissow. Philosophical Library. \$6.00.

Survey of Oriental art from earliest times to present. Traces the development of all the fine art forms in all the near and far eastern areas. Fully indexed and annotated, printed on coated paper with more than 40 illustrations.

THE ARTIST IN MODERN SOCIETY, Columbia University Press. \$1.00.

A collection of essays and statements made by leading artists at the International Conference of Artists held in Venice in 1952.

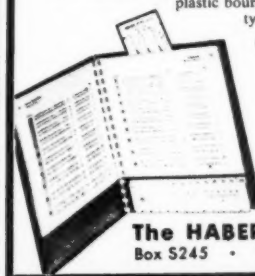
The conference was sponsored by UNESCO and was attended by over 200 delegates from 44 countries and represented literature, music, theater, and the visual arts. A common concern reflected in the essays is the position of the artist with respect to government. A key problem was how to have the state aid the artist without affecting his artistic freedom. Essays are by Giuseppe Ungaretti, Marc Connelly, Alessandro Blasetti, Arthur Honegger, Taha Hussein, Lucio Costa, Henry Moore, Jacques Villon, Georges Roualt, and Thornton Wilder.

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THE ART OF SIGN WRITING. B. Hearn. Studio-Crowell. \$5.00.

Practical information for the student of signwriting is given by a veteran in the field. He instructs as to the choice and use of brushes, tools, and workshop methods. He explains the various types of letters and decorations and how to make signs on glass, wood, metal, etc.

Mr. Hearn himself has prepared the illustrations for the book.

LIFE DRAWING. John Napper & Nicholas Mosley. Studio-Crowell. \$5.00.

No. 53 in the Studio How-to-do-it Series. Napper illustrates the process of figure sketching to accompany the text of Mr. Mosley. Sketches from 14 of the old masters are also shown to illustrate various approaches to figure drawing. Text is simple and instructive, both in technique and the authors' philosophies.

THE ART AND TECHNIQUE OF STEREO PHOTOGRAPHY. Peter Gowland. Crown. \$2.95.

Many illustrations are used to explain what stereo cameras are, which to use and how to use them. Composition, filters, lighting and special effects are demonstrated and discussed. Instructions on mounting and viewing are given. In addition there is a section of removable slides for home viewing. 128 pages.

FLETCHER MARTIN. Foreword by William Saroyan. Commentary by Barbara Ebersole. University of Florida Press. \$5.00.

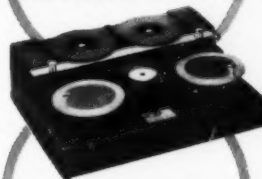
51 illustrations of the paintings and drawings of Fletcher Martin, American artist. A comprehensive account of his life and creative work is given by Barbara Ebersole in running commentary accompanying the black and white reproductions of his work.

COMPOSING IN SPACE. R. G. Wiggin, McKnight & McKnight. \$1.00.

Problems of space and tension in composition are discussed in terms of hue, texture, color value, shape. Organization of tension in space is presented in language a student can understand and illustrations, some in color, assist in making the author's ideas clear and usable. 48 pages, paper bound. Author is Assistant State Supervisor of Art Education, Virginia.

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100. **Point of Purchase Cardboard Displays** by Victor Strauss. A definitive work written in the practical language of buyer and printer. 867 illustrations aid in planning and constructing displays of many different types. Clear, concise data and directions serve as a rich mine of display ideas for the buyer. \$15.00.
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83. **International Poster Annual, 1954.** Edited by Arthur Niggli and W. H. Allner. 488 posters from 24 countries, mostly in black and white. Artists, advertisers, agencies and printers are indexed. Stimulating visual record of posters throughout the world. \$10.95.
84. **The Penrose Annual, Vol. 48, 1954.** Edited by R. B. Fishenden. Solid technical data on new reproduction processes, complete with full color illustrations. Articles cover negative materials with built in screen, ferro-magnetography, Xerography, Klischograph Engraving Machine, Monophoto, teletypesetter for book work, dry offset, ungrained metal plates for offset, photographic color proofs, aniline printing, and a host of other technical information. \$9.50.
86. **Idea 54! The International Design Annual, Vol. 2.** Edited by Alvin Lustig. Second annual on the progress of industrial design in practical appliances and consumer goods. Over 300 samples of the best products of the past year from many countries. American edition includes a section showing student work at Yale School of Design. Hundreds of illustrations. Indexed. \$8.50.
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94. **33rd Annual of Advertising and Editorial Art.** To be published December 6 for the New York Art Directors Club. Contains the best in American advertising and editorial art, as shown in the 33rd Annual Exhibition last spring. \$12.50.
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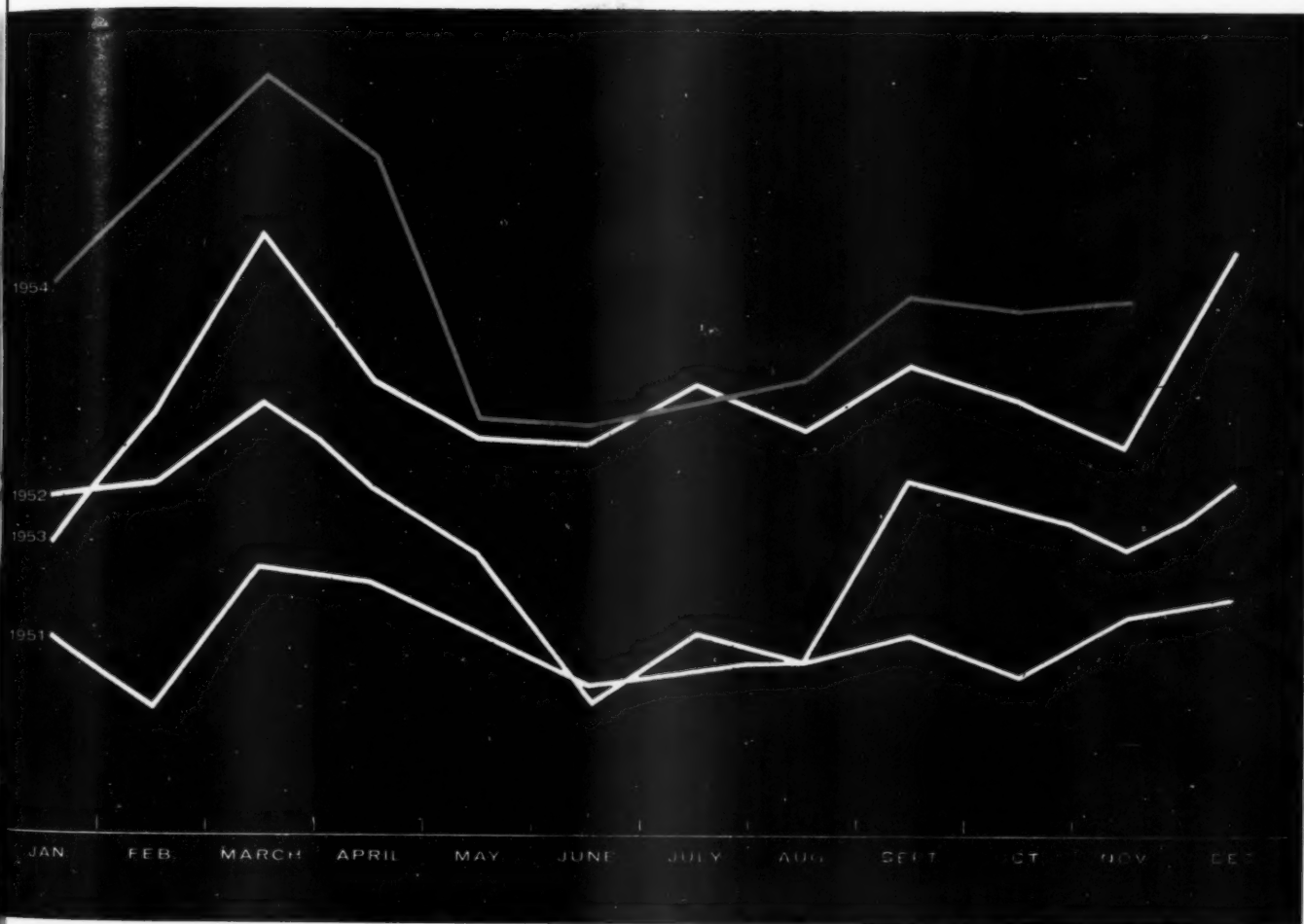
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Quantity prints unsurpassed in quality

165 W. 47 St., N. Y. C.

PL 7-7173

RETOUCHING

Davis • Ganes

Color Correction and Retouching of Transparencies, Dye Transfers & Carbons. Flexichrome Coloring

516 5th Ave., N. Y. 1

MURray Hill 7-6537

SALES PRESENTATIONS

Wiener Studio

Charts • Posters • Slides • Silk Screen

12 East 37 St., N. Y. C.

MU 6-0656

SERVICES

Ways' Standard Viewers

For viewing color in transparencies correctly

William P. Way

Chappaqua, N. Y.

SILK SCREEN PROCESS

Jaysee Display Advertising, Inc.

Quality reproduction. Posters and displays.

12 E. 12th St., N. Y. 3

OR 5-7280

Masta Displays Inc.

20 years leadership in silk screened posters and displays

230 W. 17th St., N. Y. C.

CH 2-3717

STOCK PHOTOS

Frederick Lewis

Extensive Library of B&W Color Photos

36 West 44th St., NYC 36

MU 2-7134

John Staby

Agricultural photos for advertising. Farm animals, poultry, crops, etc. Write, stating your needs. A selection will be submitted.

122 W. Hazeltine Ave.

Kenmore 17, N. Y.

Underwood & Underwood News Photos

3,000,000 photos on all subjects: Historic, Personalities, Industrial, Geographical, etc. Send for our free listing.

3 W. 46th St., N. Y. 36

JUdson 6-5910

TYPOGRAPHY

The Composing Room, Inc.

Advertising Typographers

130 W. 36 St., N. Y.

JUdson 2-0100

Superior Typography, Inc.

"Double-checked" typography

305 East 45th St., N. Y.

MU 4-1112

Mayshark & Keyes Inc.

125 WEST 45TH STREET
COLUMBUS 5-6461-2

NEW YORK 36, N.Y.



Presenting the new 1955 Lincoln—with striking new beauty all around.

and was a strong performer on Turin, up for the contest, a small but not a great one, the high level of 2.5 points for Italy.

NEW 1995
LINCOLN

Free translation: Mary
Free translation: Mary



LINCOLN SAYS SO MUCH ABOUT YOU—SO BEAUTIFULLY

LINCOLN



How to direct a thrilling performance

LINCOLN
ESTABLISHED 1864



No need to leave modern living at home

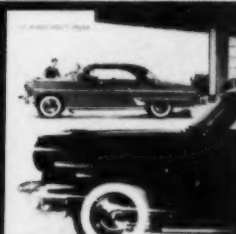
LINCOLN
ESTABLISHED 1890

THE 1995 NEWS STORY ON FINE CAR PERFORMANCE

NEW HOME
LINCOLN

Take the wheel of the performance champion

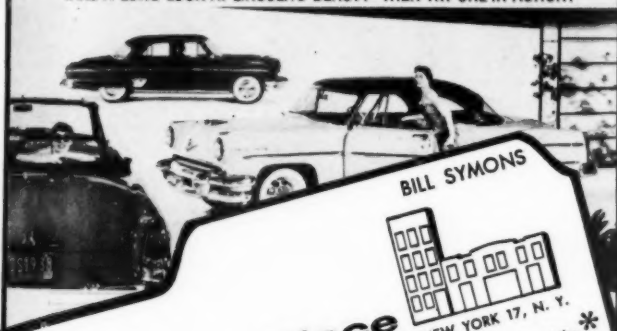
LINCOLN



Prestige calls for performance, too.

LINCOLN

TAKE A LONG LOOK AT LINCOLN'S BEAUTY—THEN TRY ONE IN ACTION!



BILL SYMONS



place
240 EAST 45 ST. • NEW YORK 17, N. Y.

YORK 17, N. Y. *

Automobiles
Beauty & Cosmetics
Carbros
Creative
Experimental
Food

ERNEST BEADLE
CECIL BEATON
HENRY CLARKE
GEORGE GREB
WM. GRIGSBY
DON HONEYMAN
NORMAN PARKINSON
GEORGE GREB pres.
BILL SYMONS exec. v. p.
CLARE MALLISON
MARSH GORTON v.

ALICE BARR, PROD. MGR.

ROIT
MURRAY HILL 7-0087

- We believe the Lincoln campaign represented by the above photographs is one of the most successful in recent years. (Agency—Kenyon & Eckhardt, A.D.—Jerry Link).
- Of all the car accounts we have worked on this was the most difficult—and the most rewarding. No problem has been too difficult (go ahead—try us) for our staffs in New York City and Detroit.
- We will have a group on location in December and again in late January and early February for any Florida pix you wish taken.
- Norman Parkinson, (have you seen his recent Vogue, Revlon, Manhattan Shirt, etc. work) arrives in New York on January 26th. In mid February he will be on location in Nassau and vicinity then back to the U.S.A. for several months.
- If you have any questions involving autos—Southern locations—or *any* photo-problems call us at—

NEW YORK—MU 7-0087

DETROIT—(Marsh Gorton, V. P.) Temple 3-2767

Photography Place



these are some of the ads

which have given
A.D.'s a
picture of
the scope of
our services
services in such
demand as to
command our moving
to even larger
quarters in our
own building
for which our
gratitude, and a
re-affirmation of
our pledge of
quality...

...at
our
new
address

fredman-chaite studios, inc.

35 W. 56th St., nyc 19, PLaza 7-3131